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LITERATURE.

The Skeptics of the French Renaissance. By John Owen. (Sonnenschein.)

THIS is a most difficult book to review: difficult because it takes us over almost unknown ground, difficult because the writer surveys the ground from a point of view peculiarly his own. Most of us have read Montaigne and Pascal; they are part of the stock in trade of every educated man. Fewer have studied Charron; but how many are acquainted with Peter Ramus, Sanchez, and La Mothe-le-Vayer, the other three whose works are discussed in this volume? The book itself is a complement, with continuous paging, of *The Skeptics of the Italian Renaissance*. The same interlocutors present themselves, the same plan is pursued: namely, a biographical sketch, followed by an estimate of the writings, with previous and after discussion, to bring out points of which a different view might be taken. The bibliographical notes at the commencement of each chapter show how well the writer is acquainted with the literature of his subject; the subsequent pages show that he has made this literature his own. We are often astonished at the knowledge of unfamiliar, and what to many would seem barren, fields. Montaigne and Pascal are masters in their separate styles. Mr. Owen has led me to do justice to Charron; but, when read many years ago, he seemed to me then a kind of glorified Mr. Barlow, and almost equally dull and tiresome. Our author gives life to these dry bones, and makes the biography of all full of interest.

What is the thread on which these beads are strung? Two writers more opposite than Montaigne and Pascal can hardly be brought together. The careless Epicurean levity of the one, the intense and almost morbid earnestness of the other, might well form a theme for an ordinary sermon. The one, like Pilate, asks—What is truth? and never cares to wait for the answer; the other wore out mind and body in the search thereof. But Mr. Owen strings them together, not for their difference, but for what he deems their likeness; and this it is that gives pause for thought, and meaning and value to the volume. Montaigne and Pascal both skeptics! How? What then is skepticism? Skepticism, from our author's point of view, does not mean either fruitless doubt or negative unbelief; but the doubt which prompts enquiry, the doubt without which enquiry can hardly exist, which is almost a necessary accompaniment of intellectual progress. The whole truth is not an already ascertained fact in any department of life or of science. There is ever

more to be discovered than has yet been explored. This is allowed by all; and the corollary would seem to be that the discoverer and explorer should receive honour and welcome from all men. It may be so now, in the present century, as regards the physical sciences and mathematical truth. But how different it has been in former ages, the sad stories in these volumes fully tell us. How different is it still when the subject of enquiry is other than the physical sciences; when the subject matter of the enquiry is politics, or ethics, or religion? All that a man is honoured for doing in the other sciences he is too often censured and abused for attempting in these. Yet, what a great advance we feel it to be, that the censure or reproach is in words only. How sad the narrative, in ages scarcely more than three centuries apart from our own (the merest fraction in the life of humanity), of the martyrdom of Bruno, and of Vanini, and the murder of Ramus!

Mr. Owen compares Charron with the Italian reformer, Ochino. Is there not a closer similarity with the career of Blanco White in our own time? Valdez certainly cannot be put on the same plane with either Charron or Ochino. He is more like the Plymouth Brethren of our day. Charron's remarks on the duty of following virtue for its own sake, and the immorality of seeking a reward for it (p. 584), are admirably commented on (p. 603). An almost contemporary example might have been brought forward in St. François Xavier, who was converted by the words "What shall it profit a man, &c.," and who yet wrote: "My God I love Thee; not because I hope for heaven thereby, &c." May not the same principle be applied to mere abstract theology as well as to moral teaching? There is a sense in which Agnosticism is true in Christianity. Man has and can have no proper knowledge of the Trinity; the finite cannot comprehend the infinite. Why then should not this Agnosticism be preached from the pulpit? Mr. Owen gives the answer. It might, indeed,

"serve with men of a certain class—men of vigorous minds, sanguine temperaments, and comprehensive views, having their intellectual and moral character braced by education, self-discipline, and reflection; but when we have to teach the poor and comfort the sick, we must employ some more human motive and distinct consolation than its philosophy seems able to impart."

Men have to be led gently to the knowledge of God, to know Him first in His relations to themselves, before they speculate on His relations to Himself, or to the universe. Gnosis must precede Agnosis. So again (p. 639)—

"From the point of view of his skepticism, Sanchez regards God as the alone possessor of perfect knowledge. His omniscience is the ideal contrast of our human ignorance, and His infinity the opposite pole of our partial and limited faculties."

But is not this the point of view of all true theology? I cannot see skepticism here. No one puts this grand truth more strongly than the late and the present Bishops of Durham have done in their several writings. On the final sentences of the discussion on Sanchez (pp. 644-6) I would ask: Is it not

a fact that the knowledge of the uniformity and regularity of nature, now proved to be so ancient, so constant, and so all-pervading, and the pressure of it on men's minds, have a great deal to do with the peculiar pessimism, the want of spring and of enthusiasm, which marks the close of the nineteenth century?

I pass over other most interesting questions suggested in the essay on La Mothe-le-Vayer, and hurry on to Pascal. All the other names in the volume shrink before Montaigne and Pascal. Yet it is almost repugnant to class these two names together. Montaigne goes with Diderot, Voltaire, and the Encyclopaedists; he would have been hand in glove with Renan; we may find some affinity in him with Goethe. But how does Pascal come into such a company? Here is where we are most disposed to question if Mr. Owen has chosen his guests well. It is Descartes, and not Pascal, whom we should have expected to meet with here. It is the former, not the latter, name that all the preceding pages seem to lead up to—which is continually suggested to us. Again, is not Mr. Owen somewhat unjust generally to the Jansenists? I know that it is the fashion now to abuse them; one can hardly take up a French religious or literary publication without finding some sneer at them. But is it deserved? Mr. Owen remarks again and again of the divorce of morality from dogma in the religion of the day; he lauds highly Charron and other skeptics for their defence of the former, and justifies their skepticism thereby. But is their and Charron's protest on behalf of morality to be compared with that of the Port-Royalists, both men and women? What is deemed so praiseworthy in the one, should hardly be called narrow-minded puritanism and harsh asceticism in the other. In dealing with Pascal's life, the time spent in Paris is marked as a period of skepticism and of dissipation, is made to colour the whole after life, and is brought forward as one chief reason why Pascal should be considered as a skeptic. But is such argument valid? Can we reckon every man a skeptic who has passed through a season of doubt? Has not this been the experience of almost every great defender of the Faith? Do we not, in a sense, feel it as a disadvantage, in controversy at least, to Pusey and Keble that they never doubted, and that they could not place themselves in the position of their opponents, and therefore often fail to understand, and to reply to their arguments? Mr. Owen writes (p. 767): "Perhaps the most inconsistent of all books ever published is the *Thoughts*." And again (p. 776): "The idea of Pascal's extreme skepticism is now accepted as an indisputable fact by all impartial and trustworthy critics." To this I demur. One of his latest critics, M. Brunetière, does not accept the conclusions of Havet or of Faugère as final, or as nearer to the truth than the older view of the Port-Royalists. The question lies in the state of the MS. of the *Pensées*. Is everything set down there to be taken as the real opinion of the writer, or rather frequently as mere notes of statements or arguments to be refuted? Does

not the very force and almost exaggeration with which Pascal states the skeptic's case show his conviction that he had a full and complete answer to it? For instance, the use to be made of the celebrated betting argument, and the weight to be attached to it, would depend entirely on its position in the finished argument of the work that never was completed. The sharp antithesis so strongly put of man's weakness and greatness, of pyrrhonism and dogmatism, of reason and imagination, of determinism and free will, of evil and absolute good, of unbelief and faith, mark the fact that Pascal believed, at least, that he had an answer for and a reconciliation of them all. The very passage (p. 774) which Mr. Owen quotes in one sense, Dean Church cites in the opposite:

"Know then, proud man, what a paradox thou art to thyself. Abase thyself, helpless Reason. Be silent, O imbecile Nature, learn that man transcends man to a degree that is immeasurable, and learn of your Master your real condition, of which you are ignorant. Hear God."

And again (p. 782):

"In the later years of his life he had come to regard Christ, His life and teachings, as the centre-point of all knowledge, whether human or divine."

What is the true interpretation of such passages? May it not be that Pascal, like many others, held what has been called the doctrine of co-ordinate truths? That these antithetical truths are like lines which really meet in a point or converge to a centre which is immeasurably or infinitely distant; but to us, who see so small a portion of them within our limited vision, who can travel along them for so short a time, they must appear as parallel and separate; but this appearance does not lessen the assurance that they all meet in God, in Christ. If a man "has faced the spectres of the mind, and laid them" at length, should not his position be judged by the conclusion, not by the mere processes by which he has arrived at it? The builder or architect is appraised not by the *disjecta membra* of the materials which he uses, but by the completed edifice. Pascal did not live to finish his, and we can only infer what it might have been; but does not what is left of it give us sufficient assurance that his skepticism had been vanquished, and that he had found, or believed that he had found, a meeting point for all these apparently irreconcilable truths.

One remark more. Has Mr. Owen sufficiently allowed in these volumes for the difference between southern and northern temperament in holding the "twofold truth?" Many a radical and professed atheist, of Southern France at least, sends his daughters to be educated in ultramontane convents. Emilia Pardo Bazán somewhere tells of a Spanish apostle of free-thought urgently exhorting all women, the mothers of the future generation, to attend his lectures. "Where are your own wife and daughter?" asked the lady afterwards. "Do you think," was the indignant reply, "that I would allow them to attend these lectures?" Can we imagine Charles Bradlaugh acting thus?

In a review of a work like this mere conventional eulogy is out of place. I can only express my very great admiration of it, and how keenly I feel my incompetence to gauge adequately the learning of which proofs are given on every page.

WENTWORTH WEBSTER.

The Pamirs: being a Narrative of a Year's Expedition on horseback and on foot through Kashmir, Western Tibet, Chinese Tartary, and Russian Central Asia. By the Earl of Dunmore. In 2 vols. (John Murray.)

LORD DUNMORE has achieved a land journey of more than two thousand miles, "crossing sixty-nine rivers and forty-one passes, many of them"—of the passes, no doubt—"being amongst the highest in the world." So much one learns from the Preface. There is a vagueness in the phrase, "amongst the highest," but it seems to afford hope of something out of the common in altitudes. And then, at the end of the second volume, there is a diagram of high places scaled by the aspiring traveller, with a line to represent the comparative insignificance of Mont Blanc. The highest of all was the Karakorum Pass, for which an elevation of 18,900 feet is shown. In the text Lord Dunmore states that one of his aneroids marked 18,980 and the other 19,300 feet. As a matter of fact, however, the true altitude of the Karakorum, ascertained by careful observations of the boiling point, is 18,550 feet. This is the figure given both in the Indian Survey map and in the Imperial Gazetteer of India; and it is not a little absurd for a traveller to suggest three other readings. Once, indeed, it did occur to Lord Dunmore that his aneroids varied in a curious way; but he has evidently omitted to consult Mr. Whymper's monograph on the subject, and, as a rule, notes down altitudes with boundless confidence in the accuracy and value of his totals. The error is the more to be regretted, since the measurement of heights was his only essay in scientific observation. He was ill-equipped with instruments at starting; and of those he took with him, several were broken before he crossed the mountains. He never once fixed a position by astronomy; while even the daily record of his marches was so carelessly kept up, that on one occasion he found himself a good four-and-twenty hours out of his reckoning. When we recall the admirable and painstaking work done by former travellers like Col. Trotter and Mr. Elias, who in their passion for geographical research went through untold hardship, Lord Dunmore's claim to speak as an explorer of new regions, his criticisms of existing maps, and his attempts to improve on them, argue a strange misapprehension of the importance of his journey.

He was more successful as a sportsman. His main object in going to the Pamirs was to shoot *ovis poli*. He chose the worst season, indeed, for the trip, as he admits himself; yet he made the most of his opportunities when there, and, judged merely as a story of *shikar*, his narrative is exciting enough. It will also give the reader who is

unacquainted either with General Gordon's book *The Roof of the World*, or Shaw's *High Tartary*, or Wood's *Journey to the Oxus*, a tolerably good idea of the Pamir region. A better description of the country between the Punjab and Leh in Ladakh will be found in Mr. Knight's recent work. From Leh Lord Dunmore proceeded to Yarkund and the Pamirs—

"And o'er the aerial mountains which pour down
Indus and Oxus from their icy caves
In joy and exultation held his way."

He seems to regard the passage of the Karakorum as an extraordinary feat. Few living Englishmen, he says, have crossed this pass and, to the best of his belief, there are only three published accounts thereof. But since Dr. Thomson reached the summit in 1847, dozens of English travellers have traversed and described the Karakorum; among whom may be mentioned the members of the Forsyth Mission, as well as Shaw, Dalgleish, Johnson, Carey, Younghusband, and Colonel Mark Bell. Lord Dunmore visited Somatash, in the Alichur Pamir, five months after the fight there between Afghans and Cossacks. Fourteen Afghan soldiers had been buried on the field of battle, and he found their blood-stained coats hard by the tomb. A month later he met Col. Grombchevsky, who took part in the engagement, and asked him about it; but the Cossack officer curtly answered, "I have entirely forgotten." Somatash, Lord Dunmore thinks, should be written Surma-tash, "Black Stone"; and he was told by the Kirghiz that there was such a stone with an inscription on it, which the Russians had carried away with them, an unwarrantable removal of a neighbour's landmark. He afterwards saw the identical stone in the Tashkend Museum. The writing, of which he appends a translation, refers to a Chinese victory. The vanquished enemy, it says, took to flight, "while our soldiers in the pursuit resembled tigers and leopards, chasing hares and foxes." Nevertheless, Lord Dunmore was unable to discover the history of the Black Stone. "That some legend is attached to it," he observes, "there is no doubt; but these Kirghiz are strangely ignorant regarding anything in the shape of folk-lore belonging to their own country." Sometimes, one might add, these travellers are strangely ignorant. Tradition and history may both be found in Gen. Gordon's book. When the Chinese took possession of Eastern Turkestan in 1759, the Khoja ruler of the country fled with the remnant of his forces to the Pamirs, hotly pursued by the Chinese general. The fugitives were overtaken at Somatash, and, in their panic, drove their own wives and children, mounted on horses and camels, into Yashil Kul, the Green Lake, to save them from the hands of the enemy. According to the legend which General Gordon heard from the Kirghiz, the noise of lamentation and the cries of the dying are audible on the shores of Yashil Kul to this day.

The information about the Kirghiz, collected in chapter xxx., will of course attract the attention of ethnologists. According to the author, the Kirghiz race in the

Pamirs is divided into four principal tribes: namely, Niaman, Kipchak, Ta-it, and Kissack. It should be noted, however, that the Kirghiz of the Pamir and the Alai are more properly known as Kara Kirghiz. They are identical with the Buruts; and Sir Henry Howorth is of opinion that they represent that section of the race, afterwards known as Kirghiz Kazaks, which in the twelfth century remained independent of the Khans of the Golden Horde. They first came, he tells us, to the Pamirs in the early part of the sixteenth century, when they were driven southwards by the Kal-mucks. If this be so, there is an anachronism in Matthew Arnold's allusion to the wandering Kirghizzes who lived on the Pamir in the days of Sohrab and Rustum. Sir Henry Howorth believes, moreover, that both Kirghiz and Kara Kirghiz were descended from the Kirai ruled over by Prester John. The late Colonel Kostenko printed in his *Gazetteer of Turkestan* a list of Kara Kirghiz tribes, and another will be found in Schuyler's book. The Russian authority has "Niaman" where Lord Dunmore writes Niaman (the Naimans are a well-known race); Kesek or Kazik-Aiak for Kissack; Kadirshah for Kiddarshah; and Kandi for Kangdeh. The Kipchaks are entirely distinct from the Kirghiz. Lord Dunmore describes the Pamir Kirghiz as a simple, peaceable folk, who neither raid nor rob. Their encampments are governed by Begs elected by themselves. Their probable destiny is to become the subjects of the White Czar.

The Hon. George Curzon has dealt with Lord Dunmore's theory about the source of the Oxus. It is not a new theory, and from both historical and geographical points of view, there is much to be said for and against it. But a writer who firmly believes that the word "Oxus" is derived from the Turki *Ak-su*, "white water," puts himself at once out of court. Sir Henry Rawlinson and Sir Henry Yule were agreed in regarding "Oxus" as the Greek transliteration of *Waksh*. Prof. Vambéry suggests that the mythical hero of Turkish legend, Oghuz, gave his name to the river. It is an interesting controversy; but there is nothing in Lord Dunmore's book that will help us to a solution. Among other eccentricities that may be mentioned, is the statement that the Amir Sher Ali was the eldest son of the Dost. Surely, too, it is a little absurd in these days to quote at length "the very interesting and instructive parallel between the gods of the Indian and European heathens," drawn by Sir William Jones. Last of all one may venture a word of protest against the facetious style which Lord Dunmore thinks it necessary to adopt. A single example will suffice. His travelling companion, Major Roche, missed a fair shot at an *ovis poli*. Lord Dunmore writes:

"His description of his rage was most graphic; having nothing to lean against, he sat down on the ground to swear, and if all the hopes and wishes that he expressed for that *shikari's* future were to be fully realised, the man would do well to solicit instant cremation as the more pleasurable alternative."

This sort of thing might be left to the New Humorists.

STEPHEN WHEELER.

Glimpses of Church and Social Life in the Highlands in the Olden Time. By Alexander Macpherson. (Blackwoods.)

THERE has been a marked tendency of late to write the history and topography of Scotland in sections. The idea was first carried out, to some extent, by that clever, self-confident personage, Sir John Sinclair, of Ulbster; and the result of his patience and perseverance was the monumental work known as the "Old Statistical Account," published just a hundred years ago. Within the pages of his twenty-one volumes there are preserved numerous traditions from half-civilised districts, details of agricultural processes now obsolete, and records of historical buildings that have since disappeared, which could not readily have been preserved save by the plan he adopted. Fifty years after Sinclair's time, a similar work was carried out under the superintendence of Messrs. Blackwood & Sons, entitled the "New Statistical Account," which is now very valuable for reference. Both these schemes were entrusted to the parish ministers, possibly because no other educated person could be found in every parish capable of giving authoritative statements. But a vast change has come over Scotland in the meanwhile. The local antiquary has become a man of importance; and we no longer need to take our topography with an admixture of the *odium theologicum*, nor find dissertations on the culture of turnips interspersed with denunciations of the enormity of Dissent. Quite a number of volumes dealing with separate counties have been issued within the last twenty years, and there are not many portions of Scotland now left without an historian.

For work of this kind Mr. Macpherson's goodly volume may be taken as a model. Though his title is wide enough to include all Scotland north of the Grampians, he has confined himself to that portion of the valley of the Spey known as Badenoch—the district colloquially described as "the land of the Macphersons." With this part of the kingdom the author is thoroughly familiar. It is what they call in Scotland his "calf-ground," and is to him the "spot of earth supremely blest" which every patriot locates somewhere. There is not a ruined castle or moss-covered tombstone in all that wide strath which does not preserve for him some memories of departed warriors, of devoted heroines—

"Of old unhappy, far-off things,
And battles long ago."

Like a true Highlander, he delights to trace the heroic deeds of his clansmen of other days, and to relate with enthusiastic fervour tales of their prowess in the field, and fidelity to their leaders. Badenoch may be taken as a district fairly representative of the condition of the Scottish Highlanders generally; hence this book reproduces a faithful picture of the past and present condition of Northern Scotland.

There are two centres of civilisation around which social life always crystallises—the church and the feudal castle. In his volume, therefore, Mr. Macpherson has made these two institutions supply the main

divisions of his work. The Badenoch district includes the parishes of Kingussie, Alvie, and Laggan; and the ecclesiastical history of each is given in detail. It is accepted as a credible tradition that a church was founded by St. Columba at Kingussie towards the close of the sixth century, and the name of the saint is still preserved in connection with the cemetery that surrounded the church, though every trace of the building has long since disappeared. There was unquestionably a church here in the twelfth century, for at that time a certain Muriach, or Murdoch, was the parson of Kingussie. As his elder brother died without issue, Muriach became chief of the Clan Chattan, and obtained a dispensation from the Pope in 1173, which enabled him to marry the daughter of the Thane of Cawdor. From this circumstance his descendants were known by the name of Macpherson = Sons of the Parson, though the strictly correct designation is *Clann Mhuirich* = Sons of Murdoch. The parson had five sons, four of whom were the ancestors of a numerous progeny. Ewan, the second son, is now represented by Duncan Macpherson of Cluny; and the others were the founders of the families of Cromb or Smith, of Macgillivray, and of Davidson. The history of the church of Kingussie is traced with much detail from the time of Murdoch till the present day, though lack of documentary evidence leaves the pre-Reformation period rather obscure. In a similar way Mr. Macpherson has dealt with the history of the other parishes in the Badenoch district, giving many curious details as to the successive Protestant ministers. He has made copious extracts from the Session Records, especially those contemporaneous with the Rebellions of 1715 and 1745; and these throw much light upon the conditions of social life in the Highlands at that most interesting time. The minister and the elders forming the session had then full charge of the morals of the parishioners; and, though their penances were often autocratic, on the whole they dispensed a kind of rough-and-ready justice. If we were to take the Session Records of Scotland as an absolutely true index of the social state of the people, it would appear that the besetting sin of Scotsmen of that period was incontinence; but the session of Kingussie had the happy knack of turning even this infraction of the moral law to public benefit. Take the following instance:—

"June 20th, 1714.—Gregor McGregor, cited, appeared, and confessed that he had been guilty with the foresaid Nin Ian Buie, both being exhorted to repentance, and appointed to satisfy descepline next Lord's-day, and the said Gregor appointed to build a bridge of fea charbad on the high way betwixt the church and Kintacher for his penalty."

Next to this sin came disrespect for the Fourth Commandment; and numerous instances are given of punishment meted out to abandoned creatures who absented themselves from the kirk, or who "prophaned the Lord's-day" by pulling nuts in the wood, or fishing in the water of Feshie. Several of the tenants of Delfyfour were treated as hopeless reprobates, because they

had dared to bring home their wandering swine from the strath upon the sacred day.

The castles in Badenoch occupy a considerable portion of this most interesting volume. The Castle of Ruthven was long the seat of the Lords of Badenoch; and as this lordship was held for many years by the Comyns, it is probable that the first keep bearing this name was erected by one of them early in the fourteenth century. In 1371, Badenoch was conferred by Robert II. upon his son Alexander Stewart, whose lawless conduct led to his commemoration in history by the sobriquet of "the Wolf of Badenoch." References are made to the career of this rapacious prince in various parts of Mr. Macpherson's volume, though he does not allude to the fact that the chief seat of the turbulent nobleman was at Garth Castle, in Glenlyon—now the property of Sir Donald Currie—the old keep there being still known as the *Caisteal-a-Chuilen-Churta* = the Castle of the Fierce Wolf. Objection may also be taken to the inscription which Mr. Macpherson quotes as that placed on the gravestone of the Wolf of Badenoch in Dunkeld Cathedral. His version does not agree in several particulars with the veritable epitaph, and omits the phrase describing him, with monumental sarcasm, as "*bene memoriae*." About the middle of the fifteenth century Ruthven Castle became the property of the Earls of Huntly, and it figured frequently in the wars that ravaged Scotland during the two succeeding centuries. The old castle was destroyed by Viscount Dundee in 1689, and the ruins were partly removed to make room for Ruthven Barracks, erected in 1718. It was here that the fugitives from Culloden met to take farewell of Prince Charlie; and it is supposed that, but for the urgent command to disperse sent by the Prince, the clansmen would have rallied and struck another blow to bring "the auld Stuarts back again." Mr. Macpherson has brought together much valuable matter relating not only to Ruthven, but to the chief historic monuments in the district.

Two literary names are inseparably associated with Badenoch—James Macpherson, the translator of Ossian, and Mrs. Grant, of Laggan, the author of *Letters from the Mountains*. In the biographical sketch of "Ossian" Macpherson, the author has once more gone over the arguments in favour of the authenticity of the Ossianic fragments. Few critics now believe that James Macpherson evolved Ossian from his inner consciousness, since his confessedly original poems are beneath mediocrity. On the other hand, the fact (to which his new defender does not allude) that he interpolated fraudulent documents in his two volumes of "State Papers"—for instance, the notorious forgery of Viscount Dundee's narrative of the Battle of Killiecrankie—justifies the suspicion with which he has been regarded. But, in any case, Macpherson deserves the renown he obtained. If he merely rescued portions of a lost Gaelic epic and translated them into English, he was worthy of fame; if he invented Ossian and the whole majestic story of the deeds of Fingalian heroes, he was a creative poet worthy of a place not

far from Milton. A fine reproduction of his portrait by Romney embellishes this volume, together with a view of the mansion of Belleville which he built out of the produce of his literary labours. Mrs. Grant, of Laggan, has dropped out of the notice of the present generation, though she was the valued correspondent of Sir Walter Scott, and her prose works were once the delight of Edinburgh society. One or two of her poems are still preserved among the gems of Scottish minstrelsy.

In bringing his records of the district down to the present day, Mr. Macpherson has given very full details as to the family of Cluny Macpherson, dwelling especially upon the honourable career of Ewan Macpherson of Cluny, who died in 1885 at a very advanced age—"the last of the old Jacobite chiefs." He was the grandson of that Cluny Macpherson whose romantic adventures in 1745 are well known to every student of the period; and he thus formed a curious link between that time and our own day. There are two portraits of him given in this volume, both showing the characteristic garb of the clan of which he was the acknowledged and beloved chief. The genealogies of the various branches of the Clan Macpherson should be of service to members of this widely scattered race, and, unlike most genealogies, they are eminently readable. The only objection that can be taken to the work as a whole is the unmethodical arrangement of the topics, which has resulted from the publication of portions at various times; but this difficulty is largely amended by means of indices.

A. H. MILLAR.

The Life of Marie Antoinette. By Maxime de la Rocheterie. Translated from the French by Cora Hamilton Bell. (Osgood, McIlvaine & Co.)

It would be going too far to say that M. de la Rocheterie is altogether without political bias. For instance, he considers that Louis XV. showed "self-possession and courage" during his last illness, and made an edifying end; and he also evidently regards Louis XVIII. as having been an altogether wise and efficient ruler—and these are views that rather imply a monarchical standpoint. But though, looking at things from this standpoint, he was not likely perhaps to set down aught in malice against Marie Antoinette, yet, on the other hand, he has not yielded to the temptation, if temptation there were, of aught extenuating. This *Life* is a serious and conscientious piece of historical work, and may justly be described as impartial with that best kind of impartiality that excludes neither love nor admiration.

Poor Queen! Even in the earlier years, when her path seemed strewn with flowers, she had to walk in difficult and slippery places. It was no well-disciplined mature woman, but a child of fourteen, who left Vienna in the spring of 1770 to pick her way, as best she could, among the petty intrigues of the dissolute French court; and her husband, the Dauphin and future king, was an immature dolt. If the pretty, charming, natural, spontaneous girl made

mistakes as she blossomed into womanhood, who shall wonder? No doubt she gambled—most women of a certain rank gambled in those days. No doubt she rebelled against the etiquette by which she was enveloped—it must often have been unpeakingly wearisome—and sought refuge, either in an imprudent retirement, or in public diversions even more likely to create misconception. No doubt, too, her words were sometimes indiscreetly sharp, probably sharper than she meant them to be. But M. de la Rocheterie, while setting down the faults—not glossing them at all—claims for her, and I think justly, that through the earlier years, when frivolity was yet possible, she was whole-hearted, pure, essentially good and kindly: a genuine woman.

In truth, her character does not seem hard to read; and it could only be by one of Fate's most cruel freaks that a woman with such a character, coupled with such advantages of face and bearing, should have been so unpopular. Of course, one must always remember that France and Austria had for generations been hereditary enemies, and that the young princess came to her new country, as it were, from a hostile camp. Nor did Maria Theresa, with her much sermonising—a good deal of it deserved—always do justice to the delicacy of her daughter's position. Then the French royal family, into which she entered on her marriage, were a prey to small jealousies, and with a blind folly well-nigh incredible seemed to take a malign pleasure in discrediting her. That the populace should have come to hate her so atrociously is not, perhaps, matter for surprise. She was a foreigner and a queen. Circumstances, the utter want of a leader on the loyalist side, forced her into a position of political prominence, for which notwithstanding her superb gifts of courage and devotion, she was not fitted by nature or education. Napoleon is reported to have said of her daughter, the Duchess of Angoulême, that she was the only man in the family. In almost similar terms Mirabeau had said of her: "The king has only one man near him, and that is his wife." Against this one *man*—this rock in some ways so strong, and yet from its position and supports so weak—the rising tide of the mob's passion surged angrily, cruelly, mercilessly. It is no paradox to say that she would not have been detested so much if she had been less lovable and queenly.

Even now the old cry of hate finds an occasional echo. There is a curious passage in the paper on Robespierre in Mr. John Morley's *Critical Miscellanies* that seems like a belated utterance of 1793. "Blind and obstinate choice of personal gratification before the common weal," "one of the worst state criminals that ever afflicted a nation," "incredible dissipations," "insensate gambings," "dissimulation," "vindictiveness," "a bitter grief to her heroic mother," "the evil genius of her husband," "the despair of her truest advisers," "imputed depravities," for surpassing "anything" that Juvenal has recorded against Messalina, "and that may be true for aught we shall ever know to the contrary," "the protagonist of the most barbarous and execrable

of causes"—these be good set terms. Fouquier-Tinville scarce found better in which to arraign "Veuve Capet" when she stood before him, shattered in health, haggard and prematurely old, but yet queenly and undaunted.

"When people write hymns of pity for the Queen," adds Mr. Morley, "we always recall the poor woman whom Arthur Young met, as he was walking up a hill, to ease his horse, near Mars-le-Tour. Though the unfortunate creature was only twenty-eight, she might have been taken for sixty or seventy, her figure was so bent, her face so furrowed and hardened by toil."

Poor thing! She is an item, no doubt, in the great sum total of human misery—misery that has its place, alas! in the England of to-day, as it had its place in the France of last century. But, after all, even putting queenship and the fall from the most exalted rank aside, were her sorrows comparable to those of Marie Antoinette? Her friends, so far as appears, had not been butchered, nor her husband beheaded, nor her son torn away from her and given over to brutal guardianship. Neither had she been afflicted with foul calumny and insult. If she was old at twenty-eight, the queen was old at thirty-eight when her head fell beneath the knife. Lot for lot, I think the poor peasant is not most to be pitied. When asked, at her trial, why she had not answered one of the most hideous charges brought against her, the queen rejoined, her voice ringing through the hall: "If I have not replied, it is because nature refuses to reply to such a charge made against a mother. I appeal to every mother here present." Surely such a cry pierces through all distinctions of rank. Grant that she stood there a woman only, and not a queen; still the sorrows of her womanhood may call for sympathy. While as to the political position she took up, surely again she may be forgiven for not having recognised, in the France of 1793, the dawn of a regenerated human race. M. Taine, who had studied the subject profoundly, never reached that knowledge at all.

It is just a century since she went, fearless, to her terrible end. M. de la Rocheterie's excellent history appears at an opportune date. It is time the pamphlets of a hundred years ago were forgotten.

FRANK T. MARZIALS.

NEW NOVELS.

Vashti and Esther. In 2 vols. (Chatto & Windus.)

Montezuma's Daughter. By H. Rider Haggard. (Longmans.)

This Troublesome World. In 3 vols. (Edward Arnold.)

Gold for Dross. By Mrs. Conney. In 3 vols. (Hutchinson.)

A Tragical Blunder. By Mrs. Lovett Cameron. In 2 vols. (White.)

Hugh Darville. By E. L. St. Germaine. (Fisher Unwin.)

Three Brace of Lovers. By Harold Vallings. (Bristol: Arrowsmith.)

The New Academo. By Edward Hartington. (Chapman & Hall.)

Vashti and Esther is described by its author as "a story of society to-day," and there is a touch of Dodoesque smartness in the sayings of some of its characters. Lady Marcia Legh's "Why I suspected you of running away with her I am sure I don't know, except that the human heart is desperately wicked and one always believes the worst of one's friends and relations—especially relations" is not bad; and "Why is it virtuous women always cut their skirts so short?" is positively good. The frocks and the flirtations of the married folk more particularly are quite up to date. Even the unmarried people are tolerable. The best of them is Lettice Legh, who sings

"So 'elp me bob, I'm crazy;
'Lizer, you're a daisy!"

And thus explains to a confidante the relations between herself and the man she is to marry: "I've promised to leave all the swearing and smoking to him. I've promised never to paint—he said nothing about powder—and never to dance a *pas seul* of any sort in public." The plot, however, is by no means all that it might have been. Kenneth Johnson, married to the Vashti of the story, is not "thorough." His "affairs" with Mrs. Turton and Mrs. Venning are really not worth mentioning. Besides, he does not seduce Esther Hope. All that he does is to meet her clandestinely, kiss and embrace her, conceal from her at first the awkward little circumstance that he is a married man, give her a necklace, let her fall desperately in love with him, and drift up to London to die. This is not a matter which should wreck matrimonial happiness; and so, of course, the book ends with "We'll have a ripping Goodwood," said Kenneth. Violet rubbed her wet face against his hand with the action of a grateful dog rather than that of a high-spirited, proud woman." A certain "Duchess" is well sketched, though her sudden death at a festivity is nothing less than a scandal. The best portrait, however, in *Vashti and Esther* is that of Adam Mallard, a religious, love-lorn gamekeeper. It is so good as to encourage the belief that the author could do very much better work than she has done here.

It is to be regretted that *Montezuma's Daughter* was not published before the "boom" in South African slaughter-house fiction began to decline. It is decidedly the most powerful and enjoyable book that Mr. Rider Haggard has written, with the single exception of *Jess*. There is, of course, a good deal of killing in the book, for, as its name indicates, it deals with the struggle between Cortes and the Mexicans; but the killing is, to quote the old distinction, "decidedly gentlemanly." Charles Kingsley is suggested by many of the experiences of Thomas Wingfold; and Juan de Garcia, superfluous Spanish scoundrel though he is intended to be, recalls rather too easily such very old friends as Mephistopheles and James Carker. But it must be allowed that the duel between Wingfold and the man who has murdered his mother, and even murders his child, is

admirably sustained from first to last; and that Otomie, Wingfold's first wife—who is to his second what Rebecca is to Rowena—is an ideal princess of the borderland between barbarism and civilisation. She is worth a dozen *Shes*, and must be given the first place in Mr. Rider Haggard's gallery of women. But *Montezuma's Daughter* is strong throughout and in every sense. Above all, there are tender passages in it which encourage the belief that, were its author to make a new departure in fiction—of the desirability of such a new departure there surely cannot be any doubt—he would attain a more enduring though not more brilliant success than his first.

In *This Troublesome World* an essentially commonplace plot is lifted by circumstances and by one or two "modern ideas" into the upper air of the genuinely romantic. That a doctor should, by means of an extra dose of a sleeping draught, revenge himself on the man who has not only run away with his wife, but has insulted his daughter, and has asked him for a consideration to keep silence about the seduction that he may make a "good" marriage, is not, of course, quite incredible. The wrong man, too, has before now been charged with a murder; and so far, Allan Gilmour may be said to suffer in the company of others. But Dr. Langton with his elixir, which at once gives him life and causes him to betray his secrets, Gilmour with his determination to live down his trial, Claudia with her secret as a daughter and a wife and her mission as a Sister, and the detective Green with the apparently perfect knowledge that enables him to place Claudia in the dock charged with the same crime as Gilmour, give an air of novelty to a story which it would be easy to tear to pieces, but which is characterised not or by originality but by genuine nobility of sentiment. Dr. Langton's final appearance in court—and on the earth—to save his heroic daughter's life by rising from moral weakness into moral strength, and by his own death, is, of course, an impossibility; but it is effective, and effect is the final test of such art as the author possesses and manifestly believes in. It is to the credit of *This Troublesome World*, that it will be read mainly for its unconventional plot. Gilmour and Claudia, as the Romeo and Juliet of the modern world of science and self-surrender, are admirably sketched; and almost Dickensian art is exhibited in the portrait of Hephzibah, who saves Claudia and the reputation of her husband by inducing the old doctor at the eleventh hour to give a life for a life.

In *Gold for Dross* Mrs. Conney tries a new departure, but she does not attain a perfect success. We have not, as in *A Ruthless Avenger*, a whole course of sensational incidents, including a murder and a murderer with a score of aliases; we have only a case of accidental poisoning, and a trial for murder. Mrs. Conney tries her hand at character-sketching; and, mainly, perhaps, because she has found it necessary to fill three volumes, she is tediously minute. Roddy Bethune, the central character of the story, is a good study of a

young man not without excellent instincts, but who, from not having sufficient moral force even to attempt to discipline his nature, contracts a loveless marriage, succumbs to a heartless siren, and finally comes to ruin. But most of the other characters are either artistically unlikeable, or artistically impossible. To the one category belongs Jean, Roddy's unloved wife, who, one cannot help thinking, would have made a better job of his life had she tried a little harder to understand him; to the other, his sister Barbara, whose "off and on" treatment of Lord Newnham involves a somewhat too severe tax on ordinary credulity. Mrs. Conney tries further to make both Scotch scenery and London society play a part in her book, but with only a moderate amount of success.

Mrs. Lovett Cameron's style is tolerably well known, and *A Tragic Blunder* is an average example of it. Rupert Carroll and his cousin, Lord Nethercliffe, are as alike as two peas. This similarity, and other circumstances, give Rupert and Irene Galland a good deal of trouble. Rupert marries Agatha, and becomes grey-haired in consequence; and Irene is just on the point of marrying wealthy, good-natured Joe Taunton. But, of course, Agatha and Joe both die; "all is explained," and Rupert and Irene pair off at the end of the last volume. This is the whole of *A Tragic Blunder*; it is excellent and even spirited commonplace. It should be said that Billy, a *gamin*, who plays a very important part in the story, is admirably sketched.

Hugh Darville may be recommended to all who like a fairly well written story of a kind that runs on familiar lines. Hugh meets on board a steamer an interesting child who is rather badly treated by her mother, pities her, introduces her to his friends and relatives, and after she develops into a beautiful young woman, marries her. Then the book presents us with the troubles of another pair of lovers, Dick Melton and Mary Darville, the self-sacrifice of a young man nicknamed "Pepper," who, to prevent a railway accident, gets killed himself, the deteriorating influence exerted over Hugh by the too fascinating and self-conscious siren Lady Caird, and some fearful and wonderful dialect. Altogether, *Hugh Darville* is a simple, substantial story, printed, by the way, on frightfully substantial paper, which defies the paper-knife.

It would scarcely be fair to dignify *Three Brace of Lovers* with the title of a novel. It is a farce—here and there rattling, but oftener halting—upon life in Chatterby, of which we are told that it was "not one of those drowsy dead-alive little towns about which we read so much; but, on the whole, rather a brisk little place, gay at certain periods, downright dissipated at times—as, for instance, during the Christmas holidays, or the annual cricket week, when a couple of county matches were played on the town ground—and fervidly athletic always."

The little conspiracy in which, at the beginning of the book, Colonel Trevelock and his cousin engage, to the detriment and confusion of the inhabitants of Chatterby, has some of the elements of genuine and

even genteel comedy in it. It is quite impossible to refrain from sympathising both with the refined Delicia when contrasted with her not quite congenial surroundings, and with her pertinacious and ultimately successful lover Bisset Payne. There is plenty of animal spirits without a touch of coarseness in *Three Brace of Lovers*, even although it does suggest too often a mere interlude of flirtation between two games of lawn tennis.

There are suggestions both of the literary unconventionalism and of the almost jerky optimism of Charles Reade in *The New Academe*. It is in reality a picture of a model school, kept by a Mr. Robinson, in which the masters are philosophers and the governesses are angels, including Miss Georgie, of whom we are told, also somewhat after Charles Reade's manner, that "her bodice was no prude," and that "she lavished embraces where she might be allowed, and there was such a bounteous grace about her that one might well believe she thought the limit of allowance too narrow." It is quite obvious that the author of this book has an honest and profound dislike of certain weaknesses in our educational system; but it may be doubted if he is helping to get rid of them by presenting a fanciful picture of a scholastic little heaven below. One feels somewhat dissatisfied also that Eveline, the true heroine of the story, should have consented to abandon her position as widow of the unique and lovable Greatheart even to capture the divine pedagogue, Mr. Anselm, from Miss Georgie with all her armament of bodice and embraces: it is quite certain that Charles Reade would have managed differently and more artistically. At the same time, we must allow that several of the characters in *The New Academe*—Mrs. Greatheart's son, a major, and a Miss Annie, who is Miss Georgie's foil—are neither unnatural nor carelessly sketched.

WILLIAM WALLACE.

SOME BOOKS OF VERSE.

Poems here at Home. By James Whitcomb Riley. (Longmans.) We said not long ago that American writers had a pleasant habit of sending across the sea some very delightful volumes of verse, and here is another gift to bear out the statement. There is no difficulty for the critic in reviewing this successor to *Old-Fashioned Roses*, that charming book whereby Mr. Riley first captured English lovers of poetry. *Poems here at Home* is a book to welcome and give thanks for. It is a melodious medley of grave and gay; but whatever the note of the singer, it is so excellently given out that even the most captious would find it a hard matter to be surly. Mr. Riley has treated many of his themes in dialect, and the poems so presented make, in our case, the more winning appeal. Those that are gravely writ down in scholar's English are full of lovely images; but Mr. Riley's ability is never so evident as when he takes a homely subject, and sings it in the homely western lingo that he understands so well. It is wonderful what a vehicle for emotion a dialect is when used masterfully. Who can resist the music and pathos of William Barnes? If the wise reader will first of all commit to memory the glossary, not turning to

the poems till he knows the local vocabulary, he has a treat in store for the present winter. Mr. Riley, however, can be understood without any difficulty. We offer an instance. To our thinking, "Old John Henry" deserves to be for ever remembered.

"Old John's jes' made o' the commonest stuff—
Old John Henry—
He's tough, I reckon, but none too tough,
Too tough though's better than not enough!
Says old John Henry.
He does his best, and when his best's bad,
He don't fret none, ner he don't git sad,
He simply 'lows it's the best he had.
Old John Henry!

"His doctern's jes' o' the plainest brand—
Old John Henry—
A smilin' face and a hearty hand,
'S religen 'at all folks understand,
Says old John Henry.
He's stove up some with the rhumatiz,
And they hain't no shine on them shoes o' his,
And his hair hain't cut, but his eye-teeth is.
Old John Henry!

"He feeds hisse'f when the stock's all fed—
Old John Henry—
And sleeps like a babe when he goes to bed,
And dreams o' heaven and home-made bread,
Says old John Henry.
He hain't refined as he'd ort to be
To fit the statutes o' poetry,
Ner his clothes don't fit him—but he fits me.
Old John Henry."

It is impossible in a short notice to point out all the excellences of this book. The faults are few. Those who are for capital entertainment cannot do better than become acquainted, at their utmost speed, with this author's verses. His muse goes sometimes in the boots of the backwoodsman, but this does not mean a loss of sweetness. It would be unfair to end this brief review without making comment upon the pretty appearance of the volume.

The Magic House. By Duncan Campbell Scott. (Methuen.) After a perusal of *The Magic House*, any critical reader will surely be forced to admit two things: firstly, that Mr. Scott not seldom has the true touch only given to the poet; secondly, that he in carelessness has composed his book, and in carelessness brought it into the gaze of men. Here beauty does so strive with ugliness, smoothness with jolting, poetry with prose, that we are confounded by the union of opposites. We venture to present a few contrasts:

"Buried in dingles more remote,
Or drifted from some ferny rise,
The swooning of the golden throat
Drops in the mellow dusk and dies."

In this both the movement and expressions are perfect. Consider, now, the second verse of the lyric that follows:

"My heart would need the earth,
My voice would need the sea,
To only tell the one half
How dear you are to me.
"And if I had the winds,
The stars and the planets as well,
I might tell the other half,
Or perhaps I would try to tell."

Later on in the book Mr. Scott actually surpasses this verse. As thus:

"The winter's loose somewhere,
Gathering snow for a fight;
From the feel of the air
I think it will freeze to-night."

How the writer of many exquisite stanzas, the author of not a few most felicitous turns of language, could print such stuff, it is indeed hard to imagine. There is occupation for Mr. Scott. If he will winnow the chaff from his grain, he has it in his power to please. It would be well if he considered his epithets

He is audacious, certainly, but that is not enough. Even an innovation needs to be applied harmoniously. We do not love "twanging hawk," for instance. Sometimes Mr. Scott has similar sounds too near to each other:

"But the sea is in the splendid *sur*
Plunging"—

and again:

"Starts a group of silver birches
Bursting"—

We hope he is prepared to make improvements where improvements are due.

Flowers from Oversea. By Maude Robertson-Hicks. (Rugby: George E. Over.) If the authoress of this pretty book has sung too often in the minor key, we are bound to admit that she has set her sorrow to most pleasant tunes. Little of joy finds a place in these forty-one songs; they all breathe regret, sometimes with a sincerity that comes very closely to the heart. One thing is particularly noticeable. Miss Robertson-Hicks knows all there is to be known about short lines. She is able to write the briefest measures without the least appearance of jolt, and some of her poems written in this mode run with an ease quite remarkable. Some of her conceits are perilous—"a halo round the heart," for instance—but on the whole she has given us a successful first book. We are much tempted to quote "April," which has both beauty and speed, but must choose a shorter extract. Here follow the first two verses of "Blossoms":

"Could I re-gather every flower
Of love and word of thine,
And fashion so a perfect bower
Wherein this heart of mine
Might rest,
With thee for guest!"

"Had memory nobler strength to bear
The stress and strain of time,
My blossoms still were fresh and fair
As in their natal prime,
But how
They wither now!"

Lyrics and Elegiacs. By Marcus S. C. Rickards. (Bell.) Mr. Swinburne, in a noble chorus, has recorded how many things go to the making of man. It is to be presumed that a poet needs more elements. After reading all of Mr. Rickards's book once, and much of it twice, we have come to the conclusion that he is one of those who are greater poets in feeling than in action; out in the fields he has sensations that miss the drudging intellect; the loveliness of flower and tree speaks poetry to him; when he would set down these harmonious impulses upon paper, there is a loss of spirit. The fragrance of the woodland escapes; he is, as it were, tongue-tied as regards the best, the beautiful, that filled him in the presence of nature. A light and lovely utterance has not been given him. But not everything has escaped. He is earnest, thoughtful, suggestive. Sometimes a few verses keep the glow of his sensations, as the sky at evening keeps that of the sun gone below the horizon. In his book there are hundreds of lines that arrest, but far too often there is the heavy touch that mars what would have been otherwise a notable set of verses. We will try to prove our case by quoting the two opening stanzas of an "Ode to a 'Strad' Violin":

"Conceived in Heaven, formed on Earth,
Immortal Genius gave thee birth!
Rich tone, rare fashions stamp thy worth
And prove thy pedigree.
It may be Nature's music clings
Round even severed sylvan things,
And so perchance thy substance brings
A boon from land and sea.

"This frame, so exquisite, long stood
Mid the arboreal brotherhood
Steeped with the warblings of a wood
Nigh some soft southern wave,
A reminiscence of whose chimes
May wake strange harmony at times,
As echoes from pre-natal climes
Lethæan spells outbrave."

could there be a more pronounced conjunction of prose and poetry? And so it is throughout *Lyrics and Elegiacs*. The book is abundantly interesting, but it is impossible not to regret that Mr. Rickards has gone without the great gift of a "singing mouth."

Poems and Lyrics. By W. J. Dawson. (Macmillans.) Though Mr. Dawson in his first seventy pages has maintained a high level of excellence, we cannot help but think that he has kept the better wine to the last. The early poems are marked by earnestness and a gift of expression too rare in these days, when a pennyworth of education drives a man to a book of verses. If Mr. Dawson has been denied an exquisite finish, if his ear is sometimes a traitor to him, it cannot be disputed that he is more properly equipped for the trade of singing than any eight out of any ten who pipe and pipe and pipe. It seems to us that at p. 103, and thence onward, the author in question shows more of his heart. It is the human in a poet that secures him his public. To juggle with obscure words is to interest a few; to be fantastic in metres wins a little hand-clapping; but to go far and deep, the writer of verse must take and treat subjects that appeal, by the abundant humanity in them, to a man's heart and a woman's. Vapour about the Sphinx if you will; better, though, to sing some such homely trifle as this:

"O wake and behold and rejoice,
For at last, after many days,
A mighty wind gives voice,
And utters God's power and His praise!
O see what a sky there is,
Fathomless, infinite, blue,
From whose zenith there falls the bliss
Of the lark, and all looks new,
Rain-washed, pellucid, refreshed;
And the air quivers through and through
With the sense of life, and the zest
Of joy, and of power, and of hope.
Not a cloud! From base to cope
Clear hewn is the sapphire wall.
Not a sound; but along the slope
Of the wood the cuckoo's call,
And the laughter of children at play,
For the world keeps holiday!
God wakens and moves anew,
And we see the light of His track,
As He vanishes out of view,
And smiles for a moment back!
O Love! rejoice, for at last
The wind's great trumpets are blown,
The rain is over and past.
God visits again His own."

The theology, perhaps, is not sound, nor are the flaws invisible; but there are beauties, and the poem is one to appeal to nearly every reader. Many times in reading this volume we have been tempted to quote, but space forbids. We must, however—positively must—steal the final stanza of "The Little Boy's Programme." When he grows up, the little boy intends to help starving children: to give the sick plenty of flowers and fountains; to bring forward plans innumerable, both small and great, for the general joy of all in sorrow. This is the last verse:

"Now don't you laugh!" The father kissed
The little serious mouth, and said,
'You've almost made me cry instead,
You blessed little optimist!'"

Poems Dramatic and Democratic. By Gascoigne Mackie. (Elliot Stock.) In these poems the democratic element is more to the front than the dramatic. Mr. Mackie is

delivered occasionally of the telling phrase, but such an oasis has to be paid for by not a little desert. Democracy sometimes waxes tremendous, and Piccadilly is informed that

"The pride of race is being spent,
Democracy is taking shape,
And he who boasts of long descent
Is only nearer to the ape."

This is, of course, merely uncivil verse; and we should not stay to comment were it not for the fact that, if signs are prophets, Mr. Mackie can do much better work than he has dispensed in this book of his.

NORMAN GALE.

NOTES AND NEWS.

THE Bishop of Salisbury has transferred the publication of his books to Messrs. Longmans, who publish also the works of the late Bishop of Lincoln, and the *Annals* of the late Bishop of St. Andrews, as well as the books of Miss Wordsworth, of Lady Margaret Hall.

MESSRS. BELL & SONS will publish next week in their "Ex Libris" series a limited edition of Albert Dürer's *Little Passion*, printed from stereotypes taken from the original woodblocks, which are in the British Museum. An attempt has been made to reproduce as nearly as possible the second Nuremberg edition of 1511. Mr. Austin Dobson has written an introduction, and the volume will be uniform with his edition of Holbein's *Dance of Death* in the same series. A photogravure reproduction of Dürer's portrait of himself forms the frontispiece.

MESSRS. G. P. PUTNAM'S SONS will publish immediately *Authors and their Public in Ancient Times*, a sketch of literary conditions and of the relations with the public of literary producers, from the earliest times to the invention of printing in 1450, by Mr. George Haven Putnam.

The Society for Promoting Christian Knowledge has in the press an enlarged and revised edition of Mr. Olden's *Epistles of St. Patrick*. The Bishop of Edinburgh's *Celtic Church in Scotland*, which will be brought out by the same publishers, is also nearly ready.

MESSRS. REMINGTON & Co. will publish next week *Memoires of the Mutiny*, by Col. F. C. Maude, V.C., and Mr. J. W. Sherer, C.S.I.; and also, immediately, *A Maid of Brittany*, an Italian romance of the eighteenth century, by Count Orsi.

MESSRS. DIGBY, LONG & Co. announce for immediate publication, under the title of *Sixty Years' Experience as an Irish Landlord*, the memoirs of John Hamilton, D.L., of St. Ernan's, Donegal. The book has been edited by the Rev. H. C. White, late chaplain at Paris, who supplies an introduction.

MESSRS. CHAPMAN & HALL will publish shortly, in two volumes, *Enid Lyle: a Story of the Convent and the Stage*, which has been appearing serially in the *Gentleman*. The name of the author, Miss Bessie Hatton, will be given for the first time on the title-page.

MR. ELLIOT STOCK announces *Spenser's Love Verses*, selected and edited by Dr. Grosart, as the new volume of the "Elizabethan Library," to be issued immediately.

WE understand that twenty-nine thousand copies of Mr. Eric Mackay's *Love-Letters of a Violinist* have now been sold, the book being in its eighth edition, as one of Walter Scott's "Canterbury Poets" series.

ON Tuesday next, January 16, Prof. Charles Stewart, the new Fullerian Professor of Physiology at the Royal Institution, will begin a course of nine lectures on "Locomotion and

Fixation in Plants and Animals." On Thursday, January 18, Canon Ainger delivers the first of a course of three lectures on "The Life and Genius of Swift"; and on Saturday, January 20, Prof. W. H. Cummings begins a course of three lectures on "English Schools of Musical Composition." The Friday evening meetings will begin on January 19, when Prof. Dewar will deliver a discourse on "Scientific Uses of Liquid Air."

At the meeting of the London Ethical Society, to be held at Essex Hall, Strand, on Sunday next, January 14, at 7.30 p.m., Prof. Lewis Campbell will deliver an address on "Making the most of Life." Towards the end of February, Mr. Leslie Stephen has promised to lecture on "Authors and their Duties."

MR. CHARLES T. JACOBI, manager of the Chiswick Press, has reprinted—for presentation only—from the *Transactions* of the Bibliographical Society, a paper which he read last June upon "The Printing of Modern Books." This is not the first time that Mr. Jacobi has placed his knowledge and experience at the disposal of authors, by giving them technical hints about typography. We need hardly say that his own little booklet is itself intended to teach by example. The only thing in it that does not altogether please us is the head-line running half across both pages. We note Mr. Jacobi's opinion that the productions of the Kilmessock Press "will probably have the effect of introducing a general improvement as regards legibility."

THE *Publishers' Circular* has issued its usual analytical table of books published in 1893. The total number, adding together new books and new editions, is 6382, being 128 more than last year. It would be interesting to compare the totals in the several classes, if one could place any reliance upon the principle of classification. Novels appear to have largely decreased—which is opposed to our personal experience; while juvenile books have increased more than twofold. These two classes together make up nearly one-third of the whole. Taking a period of thirteen years, we find that theology has been declining steadily: in 1881, it was represented by 945 books, or 17 per cent. of the total; last year by 533, or 8 per cent. There is also a notable decline in political and social economy (226 in 1880, and only 85 last year); and in scientific and illustrated works (452 in 1880 and only 123 last year). On the other hand, poetry is looking up, having increased from 93 in 1886 to 234 last year; while the fall in other classes is made up for by an enormous rise in miscellaneous (from 232 in 1881 to 1430 last year).

UNIVERSITY JOTTINGS.

CONTRARY to the usual custom, Oxford meets earlier than Cambridge, term (or rather, residence) commencing at the end of the present week.

DURING the vacation, the Corpus chair of Latin has been filled by the universally anticipated election of Mr. Robinson Ellis, who (we understand) will continue to occupy his old rooms in Trinity. It now rests with the delegates of the common university fund to appoint readers in Greek and in Latin; for it happens that both the new professors (as likewise in the case of the Camden chair of ancient history) had previously been readers in their respective subjects.

CERTAIN American universities have appointed a joint committee to organise a series of lectures on the comparative history of religious beliefs. Each set of lectures will be delivered in each

of six universities, as the Hibbert Lectures are delivered in London and in Oxford. The committee have asked Prof. Rhys Davids, secretary of the Royal Asiatic Society, to inaugurate this series of lectures; and he has chosen for his subject "The Literature and History of Buddhism."

PROF. OTTO PFLEIDERER, of Berlin, began this week his first course of Gifford Lectures on "Natural Theology" at Edinburgh. He will deliver twenty lectures during January and February.

ACCORDING to the annual report of the University of Edinburgh, the total number of matriculated students (including 72 women) during the past year was 3138. Of this number, 806 (including 68 women) were enrolled in the faculty of Arts, 160 (including 4 women) in the department of Science, 79 in the faculty of Divinity, 452 in the faculty of Law, and 1641 in the faculty of Medicine. Of the students of medicine 666 (or nearly 41 per cent.) belong to Scotland, 557 (or nearly 34 per cent.) were from England and Wales, 74 from Ireland, 79 from India, 229 (or nearly 14 per cent.) from British colonies, and 36 from foreign countries. The new ordinances, which require a curriculum of five years, seem to have caused but a slight diminution in the number of medical students.

DURING the Easter term, Dr. L. E. Hill, assistant professor of physiology, will give a practical course of instruction in psychophysiology, at University College, London. The course will take the student methodically over the several senses, and familiarise him with the methods by which the new branch of science known as physiological psychology, or psychophysics, determines the precise manner in which sensation varies both quantitatively and qualitatively with variations of the stimulus, of the particular portion of the sensitive surface stimulated, and so forth. This is, we believe, almost the first attempt in England to give to students systematic laboratory instruction in those experimental methods of investigating sense-phenomena which have already borne such valuable fruit in Germany and America. As supplying an exact and practical method of measuring sensibility, the course should further prove valuable to teachers and others.

IN the Edwards Library, at University College (which is open to students every Thursday afternoon), Mr. F. L. Griffith, of the British Museum, is conducting a class for the study of hieroglyphs and the language of ancient Egypt. The special subject for the present term is "Selected Historical Inscriptions of the Middle Kingdom."

MR. J. W. HEADLAM, of King's College, Cambridge, will commence a course of University Extension lectures at Chelsea Town Hall, on Thursday next, at 3 p.m., upon "Greek Politics and Political Thought, from Perikles to Demosthenes."

THE Marquis of Bute has printed, in a handsome quarto pamphlet (Paisley: Alexander Gardner), but anonymously, the address which he gave when installed as Lord Rector of St. Andrews University last spring. To those who remember the stimulating harangue upon self-education delivered in the same place nearly thirty years ago by John Stuart Mill, this mild historical essay upon the ecclesiastical associations of St. Andrews will seem a strange contrast. And yet the one represents the dominant feelings of its time almost as much as did the other. Even in the Scottish universities, "we are all conservatives now." And certainly the Marquis knows how to draw kindly lessons from the study of the past. He can find an

apology for Peter de Luna, and even for John Knox: the only historic character connected with St. Andrews to whom he refuses to extend his charity is the Butcher Duke of Cumberland.

PROF. TIELE, of Leyden, has just published an address delivered by him in the University Aula, as Rector Magnificus, on "Western Asia in the Light of the most recent Discovery." It closes with an appeal to younger students not to wait for the formal recognition of Assyriology as a branch of the higher education, but to take some modest share in the great harvest in which the labourers are so few.

ORIGINAL VERSE.

1894.

THE Old Year dies, I bury memories:
Some o'er whose grave I shall not linger long,
Others whose ghosts will always round me throng,
Crooning the echo of old reveries.
Right on your dusky breast a tyrant dies,
Who struck a discord in my life's full song,
Laughed at my weakness as he did me wrong,
Then bribed my grief with jewelled ecstasies.

Lo now! the New Year comes with lance in rest,
To seize his father's throne, to rule his thralls;
Eager alike to curse or make us blest,
Scourging or crowning as his humour calls;
The tired old world is murmuring oppressed,
While from the peaceful stars a promise falls.

PERCY ADDLESHAW.

MAGAZINES AND REVIEWS.

THE *Antiquary* begins the New Year well, with three or four articles of permanent value. The one on the Wroth Silver custom at Knightlow, by Mr. G. L. Gomme, is a valuable addition to our knowledge of pre-historic customs, contributed by one who has made them a life-study. We are in full agreement with him, in believing that every incident in the ceremonial carries us back to a very remote past. "There is," as the author puts it, "scarcely a modern characteristic about the whole performance; it is an ancient ceremony shorn of most of its details, rather than an ancient ceremony which has developed into a modern one." Captain J. W. Gambier's paper on the Guanches, the ancient inhabitants of the Canary Islands, is well deserving attention. The older race of voyagers who might have observed so much have told us so little. Captain Gambier promises a continuation, which we are anxious to see. The engravings with which his text is illustrated are instructive, but certainly not lovely to look upon. Viscount Dillon gives the first part of a paper on the armour in the Tower. His lordship is an authority on the subject, and has, we believe, examined most of the great foreign collections. His remarks are instructive to the antiquary; but will be of still greater service to those without special knowledge who visit the Tower, for they will then be protected from the deluge of fable by which those who show the objects are wont to overwhelm the unwary. Mr. Hope continues his useful notes on the holy wells of Scotland. The editor, in the "Notes for the Month," draws attention to the fact that certain persons who were once Fellows of the Society of Antiquaries, but who have withdrawn from that body, still continue to attach F.S.A. to their names when they appear in print. There is no penalty for this, as there would be if they usurped their neighbour's trade-marks. We had hitherto imagined that, on this very account, gentlemen avoided such practices.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- EVSENHARDT, F. Mittheilungen aus der Stadtbibliothek zu Hamburg. X. 1. Hamburg: Herold. 2 M. 40 Pf.
 L'ART RUSSSE: peintres modernes. Moscow: Grossmann. 70 fr.
 PARIS, Gaston. Le haut enseignement historique et philologique en France. Paris: Welter. 1 fr. 50 c.
 RUBINSTEIN, S. E. Individualistischer Fessmilit. Beitrag zur Würdigung Philipp Mainlanders. Leipzig: Edelman. 2 M. 40 Pf.

THEOLOGY, ECCLESIASTICAL HISTORY, ETC.

- GRADL, L. Die Reformation im Egerlande. Eger: Götz. 5.
 LEITSCHUHL, F. Franz Ludwig v. Erthal, Fürstbischof v. Bamberg u. Würzburg, Herzog v. Franken. Bamberg: Buchner. 8 M.
 LUTHER'S, M. Werke. Kritische Gesamtausg. 9. Bd. Weimar: Böhlau. 23 M.
 SCHAEFER, E. Philipp Melancthon's Leben, aus den Quellen dargestellt. Gütersloh: Bertelsmann. 3 M. 60 Pf.

HISTORY.

- MONUMENTA Germaniae historica. Die Urkunden der deutschen Könige u. Kaiser. II. Bd. 2. Thl. Die Urkunden Otto d. III. Hannover: Hahn. 20 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

- BERICHT über die wissenschaftlichen Leistungen im Gebiete der Entomologie während des J. 1892 v. Ph. Bertkau u. F. Hilgendorf. Berlin: Nicolai. 24 M.
 BIDOT, A. Contributions à l'étude de la Faune jurassique de Normandie. 1. Sur les Trigonies. Paris: Comptoir Géologique. 15 fr.
 KRALIK, R. Weltweisheit. III. Welterschönheit. Versuch e. allgemeinen Aesthetik. Wien: Konegen. 4 M.
 NAUR, J. Die Bronzezeit in Oberbayern. München: Piloty. 27 M.
 THOMAS, Ph. Exploration scientifique de la Tunisie. Paris: Comptoir Géologique. 10 fr.

PHILOLOGY.

- DISSERTATIONES philologicae Argentoratenses selectae. Vol. XI. Strassburg: Trübner. 7 M.
 FICK, A. Vergleichendes Wörterbuch der indogermanischen Sprachen. 4. Aufl. 2. Thl. Urkeltischer Sprachschatz v. Whitley Stokes. Uebersetzt, überarb. u. hrg. v. A. Bezzensberger. Göttingen: Vandenhoeck. 10 M.
 GAUTHIER, Léon. Les Epiques françaises. T. II. Paris: Welter. 20 fr.

CORRESPONDENCE.

THE AUTHORSHIP OF "TALES OF TERROR."
Dublin.

Permit me, in view of the proposed corrected re-issue of the *Bibliographer's Manual*, to point out an error in Lowndes's account of the *Tales of Terror*, an anonymous volume of ballads, popularly, though (as I suspect) mistakenly, ascribed to Matthew Gregory Lewis, editor of the *Tales of Wonder* and author of the once famous romance of *The Monk*. Lowndes says:—

"*Tales of Terror*, Kelso, 1799, 4to: First edition. London, 1801, 8vo. . . . The ballads of *Glenfinlas* and *The Eve of St. John*, included in this volume, were written by Sir Walter Scott, Bart."

This account is followed implicitly by Allibone (*Dict. of English Literature*, 1870), and with some reserve by Mr. Leslie Stephen, who, in the article on M. G. Lewis contributed by him to the *Dictionary of National Biography*, refers to the book as follows:—

"*Tales of Terror*, Kelso, 1799; London 1801 (?) (republished with the '*Tales of Wonder*,' by Prof. Morley, in 1887. The 1799 edition, mentioned by Lowndes is not forthcoming; that of 1801 (published at Weybridge) is very rare, and not in the British Museum. According to a writer in *Notes and Queries*, 3rd Series, x. 508, the 1801 edition was the first. . . . A second edition appeared in 1808.")

The truth is that Lowndes here mixes up two distinct books, with one of which it is certain, and with both, in my opinion, highly probable, that "Monk" Lewis had nothing to do. The book which he describes as "*Tales of Terror*, Kelso, 1799, first edition," does not contain one line of Lewis's composition. There can be no doubt that it is none other than the tiny volume of ballads (*Glenfinlas*, *The Eve of St. John*, *William and Ellen*, *The*

Fire-King, *The Chase*, &c.), of which in the autumn of 1799 Walter Scott caused his old friend, James Ballantyne, to throw off twelve specimen-copies, to show the Edinburgh "trade" what the Kelso printing-house could do in the line of booksellers' work. The title given to this little book was—not *Tales of Terror*, but *Apology for Tales of Terror*—1779; * and the circumstances which led to its production were, briefly, these:

In 1798 "Monk" Lewis, then in eager search of material for a proposed collection of ballad-tales old and new, entered into correspondence, through their common friend William Erskine, with Scott, in the hope of inducing him to assist. The result was (as everybody knows) that Scott gave Lewis his translations from the German—*William and Ellen*, *The Wild Huntsmen*, &c.—and undertook moreover to contribute some original verse to the projected volumes. Accordingly, when, after an interval of more than two years, Lewis's miscellany did at length appear (under the name of *Tales of Wonder*: January, 1801), it was found to include three original ballads from Scott's pen, along with two of his translated pieces. Meanwhile, during this long delay, Scott, who had thrown himself with ardent zeal into the task of collecting and composing ballads for Lewis's *olio*, began to burn with impatience at the non-appearance of that dainty dish in the preparation of which he had had so active a finger. In this mood he happened, while on a visit near Kelso, to fall in with his quondam school-mate, James Ballantyne, to whom he recited several of his recent verses, at the same time confessing his vexation at the protracted delay in the publication of Lewis's book. Whereupon Ballantyne expressed his approbation of the verses in the warmest terms, assuring Scott that "his own verses were far above what Lewis could ever do." This led Scott to observe that he wondered his old friend did not try to get some booksellers' work "to keep his types in play during the rest of the week,"† and he presently added smilingly:—"You had better try what you can do. You have been praising my little ballads; suppose you print off a dozen copies or so of as many as will make a pamphlet, sufficient to let my Edinburgh friends judge of your skill for themselves." Ballantyne assented; and the result was the production of the *Apology for the Tales of Terror*, 1799—a little experiment which, as Lockhart observes, served, by reason of its favourable result, to "change wholly the course of Scott's worldly fortunes, as well as of his friend's." (See Lockhart's *Life of Sir W. Scott*, chap. ix.)

This was, as we have seen, in the autumn of 1799. Early in 1800 we learn from his correspondence that Scott, finding that Lewis's book still hung fire, began at length to think of publishing on his own account an edition of the ballads contained in the Kelso specimen-quarto, and was actually in treaty with James Ballantyne to this end. On April 22, 1800, however, he wrote from Edinburgh to his friend as follows:—

"Some things have occurred which induce me to postpone my intention of publishing my ballads, particularly a letter from a friend, assuring me

* It is likely that Lewis had, while collecting his materials, entertained the notion of publishing them under the name of *Tales of Terror*. Such seems, at least, a probable inference from the fact that the name given by Scott to the specimen-quarto of November, 1799, was *Apology for Tales—not of Wonder, but—of Terror*. When, however, the book at length struggled into existence, its title was found to be *Tales of Wonder*; and the title discarded by Lewis was presently appropriated by his anonymous rival.

† Ballantyne was at this time printer and editor of a weekly newspaper known as *The Kelso Mail*.

that *The Tales of Wonder* are actually in the printer's hands. In this situation I endeavour to strengthen my small stock of patience, which has been nearly exhausted by the delay of this work, to which (though for that reason alone) I almost regret having promised assistance. I am still resolved to have recourse to your press for the Ballads of the Border, which are in some forwardness."

Thirty years later, writing of the *Minstrelsy of the Scottish Border*, to which he here makes allusion, Scott says:—

"The edition was curious, as being the first example of a work printed by my friend and schoolfellow, Mr. James Ballantyne, who at that period was editor of a provincial paper. When the book came out, the imprint, Kelso, was read with wonder by amateurs in typography, who had never heard of such a place, and were astonished at the example of handsome printing which so obscure a town had produced" (*Remarks on the Imitation of Popular Poetry*).

The two foregoing passages, then, taken respectively from the letter to Ballantyne and from the *Remarks* of 1830, prove to demonstration that Lowndes was quite at fault in seeking to identify the volume produced at the Kelso printing-house in 1799 as the *recueil* of ballads issued in 1801 from the London press, under the name of *Tales of Terror*, and popularly regarded as the handiwork of "Monk" Lewis. Indeed, the observation which Lowndes adds to his account of the *Tales of Terror*, viz., that *Glenfinlas* and the *Eve of St. John* are included in that volume, alone suffices to prove that he there jumbles up together two perfectly distinct and separate books: for the ballads in question, while they appear in the *Apology for Tales of Terror* (i.e., the Kelso specimen-quarto of November, 1799), and again in the *Tales of Wonder*, published by "Monk" Lewis in January, 1801, are neither of them to be found in the *Tales of Terror* proper, i.e., in the book which appeared in London for the first time in March or April, 1801, and of which a second edition was published in 1808, "printed for R. Faulder by S. Hamilton, Weybridge, Surrey."

The question of the authorship of *Tales of Terror* is discussed by a writer signing himself H. B. C. in *Notes and Queries* (3rd Series, x. 508). The notion that Lewis was the author—though assumed to be true by that writer's biographer—is nevertheless, H. B. C. thinks, in all probability a mere vulgar error. For his arguments (which are sound and cogent, and, if need were, might readily be reinforced) the reader is referred to the source indicated above. Mr. Leslie Stephen suggests that the *Tales of Terror* were designed by their author (whoever he may have been) as a parody on Lewis's *Tales of Wonder*; and in support of this view he cites the fact that in *The Mud King*: or, *Smedley's Ghost*, the last of the "*Tales of Terror*," Lewis himself is held up to ridicule. But this circumstance cannot, we think, be regarded as a proof that the entire volume was intended to throw ridicule upon Lewis's pet subjects and style of treatment. It must be recollected that Lewis himself travesties his own tragic style in *Giles Gollup the Grave*, and *Brown Sally Green*; and that two other comical-tragical ballads, *The Cinder King* and *The Little Grey Man*, are included in the *Tales of Wonder*. If a burlesque of Lewis's book be desiderated, it will be found, we fancy, rather in the quarto volume of fifty-six pages, which was published, also in 1801, at Bury St. Edmunds, under the name of "*Tales of the Devil*, from the original gibberish of Prof. Lumpwitz, S.U.S., and C.A.C., in the University of Snoringberg" (by H. W. Bunbury, author of *The Little Grey Man* in the *Tales of Wonder*). But the *Tales of Terror* were, we are persuaded, written by one who took as sincere delight in the picturesque, fantastic, and sometimes terrific themes of the Gothic ballad-monger as did Matthew Gregory

Lewis himself; and who approached these romantic subjects every whit as seriously as did the diminutive "Lion of Mayfair." In the rhymed introductory dialogue prefixed to the *Tales*, the author says, replying to the strictures of the critic:—

"Let tasteless fashion guide the public heart,
And, without feeling, scan the poet's art—
It boots not me—my taste is still my own,
Nor heeds the gale by wavering fashion blown.
My mind unaltered views, with fixed delight,
The wreck of learning snatched from Gothic night;
Changed by no time, unsettled by no place,
It feels the Grecian fire, the Roman grace;
Yet still
The mental eye, by constant lustre tires,
Forsakes, fatigued, the object it admires,
And, as it scans each various nation's doom,
From classic brightness turns to Gothic gloom.

The midnight cloister and the glimmering lamp,
The night-shriek loud, wan ghost, and dungeon damp,
The pale procession fading on the sight,
The flaming tapers, and the chanted rite,
Rouse, in the trembling breast, delightful dreams,
And steep each feeling in romance's streams!"

T. H.

PANTE IN NORTHERN LATITUDES.

Oxford: Dec. 21, 1893.

I venture to suggest the following explanation that has occurred to me of a difficult passage in the *Convito* of Dante (Tratt. III. c. vi.), which I have long sought in vain to understand.

Dante, when speaking of the inequality of the days and nights at the different seasons, makes the following curious statement:—"Sometimes the day has fifteen hours and the night nine; and sometimes the night has sixteen hours and the day eight."

Now why should the maximum length of the day and of the night be different, the former fifteen hours and the latter sixteen? Such an inequality clearly could not exist, in fact, at any one place or spot; yet the definiteness with which this anomalous statement is made seems to stamp it as a phenomenon empirically observed, or ascertained in some way, by its author. An astronomical friend to whom I submitted the above extract replied by asking whether there was not in the context some reference to difference of latitude. There certainly is not, but this seemed to me to give the clue to the interpretation. Such a difference could only be true of two places differing in latitude, the longer day occurring at a more northerly and the longer night (or shorter maximum day) at a more southerly station. I next inquired what places would correspond to the phenomena here described, and the reply I received was:—"Rome: Summer day, about fifteen hours, night about nine hours. Paris: Summer day about sixteen hours, night about eight hours (and, consequently, winter night sixteen hours and day eight hours)." This appeared to me at once to throw a curious sidelight on the traditional story of Dante's wanderings. If he were in Paris (or shall we say at Oxford?), he would probably be struck by the increased length of the winter night as compared with that with which he was familiar in Italy, and by observation or inquiry he might have ascertained that the difference was about one hour. It would be natural, then, in such a passage as this, that he should record the maximum inequality with which his own experience had made him acquainted. At any rate, unless he had travelled as far north (roughly speaking) as Paris, he could not have personal knowledge of such a length of night or shortness of day as is here described. And unless some personal

experience is thus recorded, why should Dante stop short at the limits here given? For the last chapter shows that he was aware of the day of six months, and the night of the same length, at the poles.

This might be described, in the language of Paley, as an "undesigned coincidence" tending to establish the truth of the tradition that Dante visited our northern latitudes. I am afraid, however, that the most ingenious advocate could hardly extract from it a new argument for his having prolonged his journey to Oxford.

E. MOORE.

LĀMAISM AS A DEMONOLATRY.

London: Dec. 30, 1893.

My researches on Lāmaism, conducted among Lāmas of Central Tibet, present many of the leading features of that religion in a new light.

No one seems to have realised that Lāmaism is essentially a demonolatry, and only covered imperfectly with a thin varnish of Buddhist symbolism, through which its monstrous nature everywhere reveals itself. Even the purest of all the Lāmaist sects, the Gelug-pa, are thorough-paced devil-worshippers, and value Buddhism (the Mahāyāna) mainly because it gives them the whip-hand over the host of malignant demons which everywhere vex humanity with disease and disaster, and whose ferocity weighs like a nightmare on all. Even the purest Gelug-pa Lāma, on awaking every morning, and before going outside his room, must first of all assume the spiritual guise of his fearful guardian, the king of the demons named Vajrabhairava or Sambhara. The Lāma, by uttering certain *mantras*, culled from the legendary sayings of Buddha in the Mahāyāna Tantras, coerces this demon-king into investing the Lāma's person with his own dreadful guise. Thus, when the Lāma emerges from his room in the morning, and wherever he travels during the day, he presents spiritually the appearance of the demon-king. And the smaller demons, his would-be assailants, ever on the outlook to harm humanity, are deluded into the belief that the Lāma is indeed their own vindictive king, from whose dread presence they flee, and leave the Lāma unharmed. The bulk of the Lāmaist cults comprise much deep-rooted demon-worship and dark sorcery.

L. A. WADDELL.

JOB. XIX. 17.

British Museum: Jan. 6, 1894.

Prof. Cheyne is doing me an injustice, if he thinks that I am unacquainted with the authorities quoted by him in to-day's number of the ACADEMY. If I had not desired to be as brief as possible in my first letter on the subject, I should no doubt have referred to several of the points which he raises.

That Merx's conjecture is unsatisfactory, is acknowledged by almost every student of Job. Siegfried's emendation is no doubt much better, but there are two objections of not inconsiderable weight against it. The proposed word וְהַעֲבִירִי would be most suitable in itself, but the construction of that form with the preposition ל must be acknowledged to be rather embarrassing. The second difficulty lies in the want of sufficient likeness between וְהַעֲבִירִי and וְהַעֲבִירִי. An emendation which can only be explained by the "drawing together" of "half-legible fragments" appears to me to be at least as uncertain as the unfortunate words on the "Inscribed Weight from Samaria," which have so recently been discussed in the pages of the ACADEMY. With the use of the term בָּטָן, as explained by Prof. Robertson Smith in his work on kinship in Arabia, I have

been familiar for some time. The idea has also occurred to me that παλακίδων μου of the LXX. may be only a free rendering of the term בָּטָן. The possibility, however, of a word for *pellex* in their original is by no means excluded; and in so far as such a possibility exists, my emendation may claim to be in a manner supported by the LXX.

Prof. Cheyne's reference to Job's family life carries with it an appeal which will find an echo in the minds of many; but are we justified in transferring our modern and more excellent idea of a "happy and united family" to the ancient races of the East, who lived under entirely different conditions and under an altogether different code of both civil and religious law? It also seems to me that the use of the term פִּילֶשִׁים in the Song of Solomon can hardly be considered a sufficient reason why לִרְחֵם should not be used in Job. While, therefore, thanking Prof. Cheyne for drawing the attention of students to so many interesting points within so short a space, I still venture to uphold the possibility that my emendation represents the original text of the passage before us.

G. MARGOLIOUTH.

Oxford: Jan. 7, 1894.

I do not doubt that Mr. Margoliouth knew of Prof. Siegfried's emendation, which he found (as I do) quite unsatisfactory. In the first instance the word וְהַעֲבִירִי must represent a substantive, parallel to רִחוּם; moreover, וְהַעֲבִירִי has to be followed by a ב, and not a ל, although וְהַעֲבִירִי is followed by a ל; not to mention that, according to Prof. Siegfried, nearly all the letters of וְהַעֲבִירִי are changed and some were added. But I do not see the necessity for any emendation in the passage. וְהַעֲבִירִי means "my compassion," which, if I am not mistaken, was already suggested by Gesenius, and is parallel to רִחוּם. We should translate "My breath [feeling] is loathsome [רִחוּם, Numbers xi. 20] to my wife, and my sympathy [is loathsome] to my family." Perhaps we should read וְהַעֲבִירִי "my love," a word current in the Mishnah as well as in Arabic, and perhaps also in Edomite and Midianitic dialects (compare Deuteronomy xxxiii. 3, and the name of Jethro in Numbers x. 29 and Judges iv. 11). It is not unlikely that many words and expressions in Job belong to these dialects. In any case, I prefer Prof. Bickell's reading, וְהַעֲבִירִי (see R.V.), to that of Prof. Siegfried. Of course I do not agree with Mr. Margoliouth's reading, which also destroys the parallelism.

A. NEUBAUER.

THE NORTHERN PICTISH INSCRIPTIONS.

London: Jan. 8, 1894.

In his interesting analysis of the Northern Pictish inscriptions, Mr. Nicholson suggests that Golspie is a Gaelicised Norse name. Now the local pronunciation is Gheispie, which I take to be a contracted form of Gillespie, the name of a farm in Galloway, known to be the Gaelic *cill espuig* "the bishop's cell or chapel" (*cill*, pronounced *keel*, being the locative case of *ceall*). This is in some degree borne out by ancient writings, in which Golspie appears in 1330 as Goldepy, and in 1550 as Golspie-Kirktown.

Of course, Gillespie as a place-name is distinct from the surname Gillespie, which signifies *giola espuig* "the bishop's servant."

The name Nu appearing on the Golspie Stone, identified by Mr. Nicholson with the Irish adjective *nua* "strong," seems to survive in the patronymic McNoah, still current in the old Pictish province of Galloway.

HERBERT MAXWELL.

APPOINTMENTS FOR NEXT WEEK.

- SUNDAY, Jan. 14, 7.30 p.m. Ethical: "On Making the most of Life," by Prof. Lewis Campbell.
- MONDAY, Jan. 15, 5 p.m. London Institution: "Pottery and Porcelain," by Mr. C. F. Binns.
- 8 p.m. Royal Academy: "Painting," III., by Mr. J. E. Hodgson.
- 8 p.m. Victoria Institute: "Eastern Discoveries confirmatory of Scripture," by Prof. Hull.
- 8.30 p.m. Geographical: "An Expedition to the Glaciers of Mount Kenya," by Dr. J. W. Gregory.
- TUESDAY, Jan. 16, 3 p.m. Royal Institution: "Locomotion and Fixation in Plants and Animals," I., by Prof. C. Stewart.
- 7.45 p.m. Statistical: "Modes of Census-taking in the British Empire," by Mr. Reginald H. Hooker.
- 8 p.m. Civil Engineers: Discussion, "The Concentration and Sizing of Crushed Minerals," by Mr. R. C. Commins.
- 8.30 p.m. Zoological: "Some Points in the Structure of the Young of *Echinus aculeatus*," by Prof. W. N. Parker; "A Collection of Butterflies made in Manica, Tropical South-east Africa, by Mr. F. C. Selous in 1892," by Mr. Roland Trimen; "*Cercopithecus wolfi*," by Dr. A. B. Meyer.
- WEDNESDAY, Jan. 17, 8 p.m. Microscopical: Address by the President, Mr. A. D. Michael.
- 8 p.m. Meteorological: Annual General Meeting; Report of Council; Election of Officers; Presidential Address, "The Climate of Southern California," by Dr. C. Theodore Williams.
- 8 p.m. Folk-lore: Annual Meeting; Address by the President, Mr. G. Laurence Gomme.
- 8 p.m. Society of Arts: "White Lead Substitutes," by Mr. A. Laurie.
- THURSDAY, Jan. 18, 3 p.m. Royal Institution: "The Life and Genius of Swift," I., by Canon Ainger.
- 6 p.m. London Institution: "Some Curiosities of Natural History," by Prof. C. Stewart.
- 8 p.m. Royal Academy: "Painting," IV., by Mr. J. E. Hodgson.
- 8 p.m. Linnean: "The Origin of the Structural Peculiarities of Climbing Stems by Self-adaptation in Response to External Mechanical Forces," by the Rev. Geo. Henslow.
- 8 p.m. Chemical: "The Molecular Formulae of some Liquids as Determined by their Molecular Surface Energy," I., by Prof. Ramsay and Miss Emily Aston; "Contributions to our Knowledge of the Aconite Alkaloids,"—"Picrocinine," by Prof. Dunstan and Mr. E. F. Harrison. "The Action of Heat on Aconitine," and "Further Observations on the Conversion of Aconitine into Isaconitine," by Prof. Dunstan and Mr. F. H. Carr. "The Interaction of Benzylamine and Ethyl Chloracetate," by Drs. Mason and Winder.
- 8 p.m. United Service Institution: "The Coast-lands of the North Atlantic," II., by Mr. H. J. Mackinder.
- 8.30 p.m. Society of Arts: "The Petroleum Fields of India: Their Present Condition and their Probable Future," by Mr. R. D. Oldham.
- 8.30 p.m. Historical: "Antonio Perez in Exile," by Major Martin A. S. Hume.
- 8.30 p.m. Antiquaries.
- FRIDAY, Jan. 19, 7.30 p.m. Civil Engineers: Students' Meeting. "Discharging and Storing Grain," by Mr. W. G. Wales.
- 9 p.m. Royal Institution: "Scientific Uses of Liquid Air," by Prof. Dewar.
- SATURDAY, Jan. 20, 3 p.m. Royal Institution: "English Schools of Musical Composition," I., by Prof. W. H. Cummings.

SCIENCE.

The Sacred City of the Ethiopians. By J. Theodore Bent. (Longmans.)

THE Sacred City of the Ethiopians is Aksum, the object of Mr. and Mrs. Bent's pilgrimage in the winter of 1892-93. It is needless to say that Mr. Bent's record is exceedingly interesting, that he has told his story with all the skill of the practised writer. It is also needless to say that the journey was made in the interests of science, and that archaeology, philology, and anthropology in the narrower sense of the word are all alike gained by it. The journey, however, was not without its risks. Abyssinia is at present in a very disturbed state. What with cholera, famine, and war both intestine and foreign, the Abyssinians are in danger of becoming extinct. The Italians are pressing them upon one side, the dervishes on the other; while the "Emperor" Menelek lives in inglorious sloth in Shoa, and the central province of his kingdom is harried by brigands and distracted by the internecine feud of the two rival chieftains Ras Alula and Ras Mangashah. A temporary truce between the latter

enabled Mr. and Mrs. Bent to pay a flying visit to Aksum, and to discover the still older Yeha. Unfortunately the truce was soon broken, and the travellers had to fly to the Italian frontier before their work was fully completed. Their flight from Adua with the Italian Resident was an adventure of a very exciting character.

Not the least interesting portion of Mr. Bent's book is that which deals with Abyssinian Christianity. The churches, ecclesiastical ornaments, and ceremonies of the Abyssinian faith carry us back to an early period in the history of the Christian religion. The Abyssinian monks on the barren heights of their almost inaccessible mountains present us with a living picture of the ancient hermits of the Thebaid. Believers in the "pure Gospel" character of the doctrines of the early Church will, doubtless, study with interest their Abyssinian survivals.

The part of the volume which has the most value for myself is naturally that relating to the archaeological results of Mr. Bent's researches. The squeezes of inscriptions which he has succeeded in bringing home are of the highest importance, not only for history but also for Semitic philology. A chapter upon them is added by Prof. D. H. Müller, in which he gives translations of them, and sets forth the conclusions to which they point. Among them are early Sabæan inscriptions from Yeha, a place a few miles to the north-east of Adua, and, as Mr. Bent points out, on the line of the ancient high road from Adulis to Aksum. Here he found numerous monuments of the past in the shape of upright monoliths, splendid temples of hewn and drafted stone, and the traces of terraces for cultivation on the neighbouring hills. He makes it clear that Yeha must represent the city of Ave mentioned by Nonnosus, the ambassador of Justinian; and the conclusion is confirmed by a fragment of an inscription found on the spot, in which Prof. D. H. Müller reads the words "the temple of Awa." Palæographically, the inscriptions of Yeha belong to the oldest period of Sabæan writing, and Prof. Müller assigns them to the age of the Makarib or High-priests. As the Sabæans were already governed by kings when Tiglath-pileser III. came into contact with them in the eighth century B.C., this would imply a high antiquity. Yeha, in fact, seems to have been the inland capital of an early Sabæan colony in Abyssinia, and takes us back to a time when the traders of Southern Arabia sought gold and ivory in the regions at the sources of the Nile.

The monuments of Aksum belong to a later date, and testify to the influence of the Ptolemies in the Abyssinian highlands. Mr. Bent's photographs and squeezes of them enable us for the first time to determine their true character. Among the most interesting of them are the obelisks, a large number of which still exist. Some of these are merely rude monoliths, but others belong to a later period of highly-developed art. They are carved into the semblance of lofty towers or castles, with a door at the foot and a series of stories above, each of which is provided with

windows. The head of the obelisk is rounded and otherwise ornamented, and nail-prints show that it was once covered with a plate of metal. In one case a sort of Greek temple is represented resting on a column, the capital of which is adorned with volutes. At the foot of each obelisk stood an altar, plainly indicating the purpose for which the obelisk was erected.

Besides the obelisks and altars, Mr. Bent found the remains of a temple as well as the pedestals of statues—called "thrones" in the texts—on some of which inscriptions have been cut. Outside the town is a great reservoir of early construction, which is still used; a lioness, carved with considerable spirit on a rock; and a collection of ancient tombs, which are entered by sloping passages.

Some of the inscriptions of which Mr. Bent took squeezes had already been copied by Salt and others. But the copies were so imperfect, that but little could be made out of them. The squeezes have at last given us reliable texts, which can be studied at leisure, and from which we can learn what were the exact forms of the letters employed in them. One of the squeezes gives us what remains of the Sabæan text of the inscription of King Aizan, which had not been copied before. The text is bilingual, in Greek and Ethiopic, and at its commencement the two versions agree very closely together. Aizan was King of Ethiopia in the time of the Roman Emperor Constantius, and the newly recovered Ethiopic text shows that his identification with the Ela-San of the Ethiopian list of kings is impossible. Another of Mr. Bent's inscriptions which is new is in twenty-nine lines of Sabæan characters, and records the victories of Ela-Amida "king of Aksum and Homer and Raydan and Saba and Salmin and Tiyyam and Bega and Kas." It was the son of this king who erected the inscription discovered by Salt in 1808, and subsequently copied by Rüppell and d'Abbadie, though, unfortunately, owing to the decay of the stone, the copies left much to be desired. Mr. Bent's squeeze of the inscription has consequently been very welcome. The two inscriptions last mentioned are in the letters of the Ethiopic syllabary, which already appear with the inherent vowels fully formed. It is thus clear that the creation of the Ethiopic syllabary must have been the work of a single generation and, probably, of a single man. As some of the letters exhibit more ancient Sabæan forms than those of the inscription of Ela-Amida, Prof. Müller supposes that they were derived from old documents in the state archives of Aksum.

For the history of the Ethiopic language the inscriptions are of great value. They prove how thoroughly Sabæan the language of the Semitic settlers in Abyssinia originally was. The inscription of Ela-Amida still preserves the mimimation and the article, as well as old Semitic words like *melok*, "king." In the Ethiopic texts of his son these no longer appear. But the influence of the native Hamitic languages had not yet been felt to its fullest extent. Many of the later phonetic peculiarities of Ethiopic, which are traceable to a Hamitic

source, are still absent from it. The process of change, however, had already begun; and under the influence of the native idioms of the country, Ethiopic was assuming those characteristics which distinguish it from its sister Semitic tongues.

There is one passage in Mr. Bent's book which needs correction. The record I found in Upper Egypt of "Antoni the Trogodyte" (Τρογώδης) is written in Greek, not in "hieroglyphics." It is dated in the fourth year of Hadrian, and I have given an account of it in the *ACADEMY* (April 12, 1892, p. 333).

In conclusion, I can only wish Mr. and Mrs. Bent the same success in their present journey into Hadhramaut that attended them in their visit to "the sacred city of the Ethiopians."

A. H. SAYCE.

CORRESPONDENCE.

THE S- PLURALS IN ENGLISH.

Oxford: Jan. 6, 1894.

After reading Prof. Earle's letter, I am unable to see that he has disproved a single one of my statements or conclusions.

Although it conveys the impression that all my arguments are answered, Prof. Earle's letter deals only with one of the three main reasons adduced, his remarks being merely concerned with two of my statements and the conclusion drawn from them as to the origin of the English s- plurals. The statements were (1) that the *Peterborough Chronicle* for the years 1122-31 and the *Ormulum* (in both of which the s- ending of the plural is predominant) "may be said to be free from Romance influence"; and (2) that "we possess no evidence at all that he [Orm] was even acquainted with Norman-French."

My statement with regard to the *Chronicle* for 1122-31 may, of course, be wrong; but it can only be proved to be so by the production of direct evidence of such French influence taken from the language of the *Chronicle* for these years. To urge that the prevalence of the s- plurals—the point in dispute—is evidence of such influence would be, of course, inadmissible. Prof. Earle, however, brings forward no evidence; he merely writes,

"To say that Peterborough Abbey was exempt from French influence is gratuitous, and I do not know by what argument it could be justified; and under these conditions to make the assumption is to beg the whole question."

But this is altogether irrelevant, as I made no assumption whatever with regard to Peterborough Abbey. It leaves my assertion, which is only concerned with the language of a specified portion of the *Peterborough Chronicle*, entirely untouched.

With regard to the *Ormulum*, I made two distinct and independent statements: the one concerning the absence of Romance influence from Orm's language, and the other to the effect that we have no evidence of his having known French. Neither of these statements hinges, as Prof. Earle represents, "on the assumption that the poet was beyond the range of French influence," nor, in fact, on any "assumption" at all, the former being based on a careful examination of Orm's language, and the latter being simply a record of the fact that the researches of numerous scholars have failed to bring to light any evidence which points to an acquaintance on Orm's part with the speech of the Norman invaders. Prof. Earle, if I understand him rightly, admits the paucity of

Romance words, but dissents from the very natural conclusion which I drew therefrom, and is, moreover, of opinion that Orm knew French, in support of which view he states his belief that the poet probably "lived among or near the French people, and in frequent intercourse with them," and that "he was fully acquainted with the French literature of the day." It must be allowed that these are mere surmises and prove nothing. Indeed, Prof. Earle seems to feel that they need corroboration, for he proceeds to express his opinion that "the form of his poem is hardly to be explained without this supposition. For it is our earliest example of a long English poem written in French metre."

But what ground has Prof. Earle for asserting so confidently that the *Ormulum* is composed in a French metre? I think, none. Very good reasons have been brought forward for the opinion almost universally held by past and present scholars, that Orm not only borrowed his materials from Latin sources (cf. Sarrazin, *Englische Studien*, vi., p. 1 sqq.), but that also in the metrical form of his poem, Latin, and not French, models were the ones he followed.* It must also be borne in mind that some thirty years before Orm wrote (circa 1170) an English poem of about 400 lines was composed in the same metre, the so-called "Moral Ode," the popularity of which is attested by the numerous MSS. which have come down to us. The possibility that this was Orm's model must not be lost sight of, although the Latin origin is far more probable. The theory that he borrowed the metrical form of his poem from some French original is untenable; for the simple reason that, so far as is at present known, no such French model then existed. The only French poem, composed before Orm's time, in which lines in an apparently similar metre are found is Jordan Fantosme's *Chronicle* (written between 1174 and 1183), where they occur alongside of the Alexandrines which form the prevailing metre of the poem. But it has been shown that the lines in question, irregularly built as they are (in the extant MSS.), are not in Orm's metre, but have been corrupted by the carelessness of scribes from regular Alexandrines, in which metre the poem was originally composed (cf. Koschwitz, *Zeitschrift für romanische Philologie*, ii. 340, and Rose, *Romanische Studien*, v. 382). And with this Prof. Earle's solitary argument in favour of Orm's acquaintance with French literature, &c., falls to the ground. He is, by the way, mistaken in asserting that Orm employs the French word *verse*. Orm's *fers* is the Old English *fers*, a Latin loan-word in use in England certainly as early as the tenth or even the ninth century (cf. Bede's *Eccl. Hist.* iv. 24 *ba ongon he singan . . . ba fers ond ba word*).

To return, however, to a more important point, the almost entire absence of the Romance element from Orm's vocabulary. To explain this away, Prof. Earle has recourse (if I understand him rightly) to the assumption that Orm purposely avoided the use of Romance words: that in the English of Orm's daily life there was a considerable infusion of French words, but that, from puristic motives, he carefully banished them from his poem. But surely in all linguistic investigations we must take the language as we find it, not as we should like it to be, to fit in with our theories. If un-

ported assumptions of this kind are to be used as serious argument, almost anything could be proved or disproved with regard to language. In the present case not a particle of evidence is adduced in favour of this improbable assumption; for the fact that Orm was a phonetician who bestowed especial care upon his orthography proves nothing at all with regard to his attitude towards French words. Until evidence to the contrary is forthcoming, I think we are justified in assuming that Orm wrote as he spoke.

When two different languages are brought into contact, the influence of the one upon the other is first made apparent in the borrowing of words and phrases, and the proportion of such loan-words (or borrowed phrases) may, especially during the earlier periods of contact, be taken as a trustworthy gauge of the amount of influence exercised by the one on the other. Hence, I hold that the almost entire absence of French words from Orm's vocabulary justifies the conclusion which I have drawn from it. Until proof is given that the language of the *Ormulum* contains further elements (a larger proportion of words, or other features) which must be due to a French source, and cannot be explained as the natural development from Old English, or from Old Norse, or from Latin,* the extremely insignificant proportion of Romance words used by Orm is strong evidence that his speech was still practically untouched by French influence.

The other reasons which I brought forward Prof. Earle has left unanswered. I pointed out that when the *Chronicle* and the *Ormulum* were written, the s- ending was not yet the universal plural inflexion in French. In fact, it was not a sign of number at all, but one of case. Take, for instance, the Old French declension of *murs*, "a wall":

Singular, Nom. <i>murs</i>	Plural, Nom. <i>mur</i>
" Obl. <i>mur</i>	" Obl. <i>murs</i> .

How could any Englishman of the twelfth century possibly deduce from this that s is a characteristic sign of plurality? And if not, how could it influence English plurals?

Another of my reasons which Prof. Earle passes over without mention was that in the Southern parts of England, where French influence on the language was, at this time, most strongly marked—where, therefore, if anywhere, we should look for evidence of an influence on the inflexions—we find the n- plurals so prevalent.†

So much for Prof. Earle's letter. I am unable to see that anything which he has brought forward in the slightest degree affects the question.

It may be well to point out, in conclusion, that the notion of Norman-French influence on our plural ending is a mere hypothesis, which has been copied and recopied from book to book till some people have come to treat it as an historical fact. But no proof of it has ever been given. Now, when any feature of a language is ascribed to foreign influence, the *onus probandi* distinctly rests with those who advance or uphold this view. They must show, on the one hand, that there is a need for such an assumption—that the language would not, naturally and out of its own resources, have developed the feature in question without any influence from without; and they must, on the other hand, bring positive evidence to show that the particular foreign language did exer-

* Cf. White, Preface to the *Ormulum* (1852); ten Brink, *Geschichte der englischen Literatur*; Schipper, *Englische Metrik*, i. 89; *Englische Studien*, x. 192; *Paul's Grundriss*, i. 1047; Morley, *English Writers* (1888) iii. 233; Maclean, *Old and Middle English Reader* (1893), p. lxx., &c. &c. Schipper discusses the whole question thoroughly.

* Orm's language was considerably influenced by Scandinavian, and there is abundant internal evidence in his poem that he was well acquainted with Latin.

† Cf. further Prof. Jespersen's letter in the *ACADEMY* for December 9 (p. 512).

cise the influence ascribed to it. In the present case neither condition has been fulfilled.

A. S. NAPIER.

P.S.—I hope, if the editor of the *ACADEMY* will allow me, in another letter to discuss somewhat more fully the French element in the vocabulary of the *Chronicle*, 1122-31, and of the *Ormulum*.

SCIENCE NOTES.

THE general meeting of the Association for the Improvement of Geometrical Teaching is to be held at University College, Gower-street, to-day (Saturday), January 13. At 11 a.m. the report of the council will be read and the new officers will be elected. A new undertaking will be proposed by the council, namely:—the establishment of a Journal of Elementary Mathematics, to appear three times a year, and to be specially devoted to such subjects as are usually taught in secondary schools. In the afternoon, at 2 p.m., the following papers will be read: "The Herbartian View of the Place of Mathematics in Education," by Mr. W. J. Greenstreet; "The Eccentric Circle of Boscovich," by Mr. E. M. Langley; and "A School Course of Mathematics," by Mr. T. Wilson. All interested in the objects of the association are invited to attend.

At the meeting of the Linnean Society, to be held on Thursday next, the Rev. George Henslow will read a paper on "The Origin of the Structural Peculiarities of Climbing Stems by Self-adaptation in response to External Mechanical Forces."

At the meeting of the Indian section of the Society of Arts, to be held at the Imperial Institute on Thursday next, Mr. R. D. Oldham, Superintendent of the Geological Survey of India, will read a paper on "The Petroleum Fields of India: their Present Condition and their Probable Future," illustrated with lime-light views. The chair will be taken by Sir Charles Bernard, sometime Chief Commissioner of British Burma, where the most important of the petroleum fields are situated.

On February 6, Prof. Haeckel will celebrate his sixtieth birthday; and it is proposed to celebrate the occasion by placing a marble bust of him in the Zoological Institute at Jena.

MR. W. WARDE FOWLER has printed, in pamphlet form (Oxford: Blackwell), a paper which he read last November before the Oxfordshire Natural History Society upon the Marsh Warbler (*Acrocephalus palustris*). He first studied the bird in Switzerland, where it is not uncommon. He was afterwards fortunate enough to identify it, both by its peculiar song and by its nest, near his own house in Oxfordshire. We need hardly add that he did not kill the bird; but in view of the depredations of village boys, and also for scientific purposes, he did not hesitate to transfer the nest and eggs to the University Museum. We have here a most charming and picturesque account of an authentic addition to the Avi-fauna of England.

PHILOLOGY NOTES.

INVITATIONS have just been issued for the International Congress of Orientalists to be held at Geneva this year, from September 3 to 12, under the presidency of M. Edouard Naville. Subject to future modification, it is proposed that there shall be seven sections, as compared with ten at the London Congress of 1892: India and the Aryan languages, the Semitic languages, the Muhammadan languages, Egypt and the languages of Africa, the Far East, Ancient Greece and the Levant, geography and ethnology. A com-

mittee of organisation has been formed at Geneva, and also a general committee for Switzerland. The two secretaries are M. Ferdinand de Saussure, professor of Aryan languages at the university of Geneva; and M. Paul Oltramare, deputy-professor—both representatives of well-known Genevese families.

MR. T. G. PINCHES, of the British Museum, will deliver a series of lectures on "The Language and Literature of Assyria and Babylonia," in the rooms of the Society of Biblical Archaeology, 37 Great Russell-street, Bloomsbury, on Wednesdays, at 4.30 p.m.

THE November number of the *Indian Antiquary* (Kegan Paul & Co.) contains an important paper by Prof. Bühler on what are called the New Edicts of Asoka: that is to say, on those inscribed at Sahasram and Rupnath, and in a fragmentary state also at Bharhat, to which special interest attaches, because yet another version of them has quite recently been discovered in Mysore. On the present occasion, he says little about the Mysore version, which he is going to publish later in the *Epigraphia Indica*. He states, however, that the new discovery confirms the view that the Devanagari Piye of these edicts can be none other than the King Piyadasi, or Asoka, of all the others. With the help of rubbings and paper-casts—of which a facsimile is given—he now prints a revised edition of these edicts, in parallel columns, with copious critical notes. As compared with his former edition, published nearly eighteen years ago, he maintains that the text requires very few corrections, as the language comes to be better understood. One emendation, derived from a closer study of the facsimiles, is of some historical importance. It proves that Asoka has become a convert to Buddhism upwards of eight years before the date of these edicts, and therefore in the twenty-ninth year of his reign. We may further mention that a comparison with a photograph taken by the late Sir A. Cunningham shows that the Sahasram rock has suffered considerably from exfoliation. To the same number Miss C. Mabel Duff contributes an ingenious note on the chronology of the Kakatiya dynasty of Orangal, in Southern India.

RECENT numbers of the *Journal* of the Mahabodhi Society have been mainly filled with reports of the proceedings at the Chicago parliament of religions, in which Mr. H. Dharmapala took part. His eloquent addresses seem to have made a convert to Buddhism, in the person of Mr. C. T. Strauss, a Jew by birth. For ourselves, we have been more interested in the account of Lama Ugyen Gya Tsho, who has several times visited Tibet for purposes of geographical research, and who is now assisting Baba Sarat Chandras Das in the compilation of a Tibetan-English Dictionary. Last October, the Lieutenant-Governor of Bengal conferred upon him the title of Rai Bahadur; and the *Khillat*, or mark of distinction, presented on the occasion, consisted of a Buddhist rosary.

REPORTS OF SOCIETIES.

ARISTOTELIAN.—(Monday, Dec. 18.)

SHADWORTH H. HODGSON, Esq., president, in the chair.—Mr. E. C. Benecke was elected a member.—Papers were read by Mr. R. J. Ryle, Mr. C. C. J. Webb, and Mr. A. F. Shand, on the subject, "Is Religion pre-supposed by Morality or Morality by Religion?"—The papers were followed by a discussion.

(Monday, January 8.)

SHADWORTH H. HODGSON, Esq., president, in the chair.—Mr. H. W. Carr read a paper on "Mr. F. H. Bradley's Appearance and Reality." The starting-point of the theory of the nature of reality expounded by Mr. Bradley is the contention that

in the criterion of reality, which all judgment pre-supposes, we already possess substantive knowledge of reality. It was urged against this that a mere criterion such as the real is self-subsistent, does not give any positive information, and so cannot serve as a basis for constructive theory. The paper then examined the argument that reality is the absolute as individual and a system, and that its content is sentient experience, and particularly criticised the distinction between experience and consciousness, and between feeling and thought. It was contended against Mr. Bradley's view that it does not succeed in avoiding the inconsistency of the thing-in-itself. Against the whole theory it was urged that the concept of the absolute is a pure abstraction, and that to describe it as the one reality, and at the same time to consider it as directly connected with each and every aspect of the world, and as enriched with all its diversity, as the reality which appears, cannot enlighten us; but it is mere assumption, so long as we can only say it must be so, and cannot explain how it is so.—The paper was followed by a discussion.

INSTITUTE OF BRITISH ARCHITECTS.—(Monday, Dec. 18.)

MACVICAR ANDERSON, Esq., president, in the chair.—A paper by Mr. William Simpson, on "The Classical Influence in the Architecture of the Indus Region and Afghanistan," was, in his absence caused by illness, read by the secretary, Mr. W. H. White. Mr. Simpson said that it was doubtful whether any other known style of architecture carried so many allusions as that in question. There existed in the old architecture of the Indus Valley details which must have been derived from a classical source. Was the influence Greek or Roman? Formerly, in writing upon the subject, he had accepted, without due consideration of the matter, that it was Greek. He now sought to show that it was not Greek but Roman. He adduced slight evidence tending to show that the Greek influence, which had been generally accepted, and which even Fergusson supposed as coming from Bactrian Greeks, was very doubtful. Details pointed to Palmyra as the source through which the classical influence reached the north of India, and he suggested that when it reached the Indus it went from that region into Afghanistan. To his mind an examination of the details showed that none of them belonged to Greek architecture.

HISTORICAL.—(Thursday, Dec. 21.)

SIR M. E. GRANT DUFF, president, in the chair.—The following were elected fellows of the society: Alice Gibbons, Ernest E. Wild, W. A. Shaw, A. W. Andrews, J. Bonwick, Luigi Schiapparelli.—A paper was read by Mr. C. R. Beazley on "The Colonial Empire of the Portuguese to the Death of Albuquerque."—A discussion followed, in which Mr. Morse Stephens, Major Martin Hume, and Dr. Wells, of Harvard, U.S.A., took part.

FINE ART.

THE ENGRAVER OF RUBENS.

Lucas Vosterman. Par Henri Hymans. (Brussels: Bruylant-Christophe.)

THE learned author of this volume, on one of the most important of the engravers after Rubens, has taken the widest and most generous view of that which a Catalogue Raisonné ought to be; for he has been biographical as well as critical and descriptive, and he has pressed into his service a certain number of illustrations. That widest view can only be taken—at all events, can only be acted on—when the subject of the volume is no longer among the living; for, though criticism of the living is possible, biography, exhaustive and final, is obviously shut out. The thoroughly painstaking and elaborate fashion in which M. Hymans has performed his task, almost

assures us that it has been in very great measure a labour of love. But, indeed, for a Catalogue Raisonné to be a labour of love is no new thing: rarely could it be undertaken for such modest pecuniary reward as can alone fall to it. The Catalogue Raisonné comes generally from the connoisseur who is likewise a collector, an approved and genuine lover of the work of that master with whom he is concerned. That was the case with the Chevalier de Claussin, who, in the sale room, piteously begged that, in virtue of his services as well as of his age, he might be permitted the undisputed acquisition of a rare Rembrandt which he had long coveted, and which could hardly again, within his lifetime, re-appear at an auction. It was the case, too, with Wilson, the Chevalier's English successor. And it has been the case, habitually, since Wilson's day. Nor is M. Hymans the first person who, dealing officially with engravings (he is the Keeper of the Brussels Library), has been minded not only to "keep," but to chronicle, certain of the treasures confided to his charge. Carpenter, who to this hour has scarcely been superseded as the authority upon the prints of Vandyke, was Keeper of the Prints and Drawings at the British Museum. That M. Hymans, in a kindred position in the land of Rubens, should have engaged especially in the study of the engravers closely associated with Rubens, seems to me very natural. He is the author, I may be permitted to remind people, of a valuable work on the engravers of that school generally, and now he gives us, upon one of them in particular, a comprehensive and admirably considered monograph. Of, and for, Lucas Vosterman, the last word, as the result of M. Hymans's industry and acumen, has now surely been said. In saying it, M. Hymans has fulfilled a service to art, and has engaged successfully in a work of patriotism.

It will not be thought, I hope, that because one pays this well-deserved tribute to a piece of sound and useful and arduous work, unfalteringly accomplished—it will not be thought, I hope, that one is claiming for Vosterman a measure of interest such as the English student of his art cannot in justice be expected to accord him. Vosterman, by the very reason that his work (with somewhat insignificant exceptions) is reproductive instead of original, cannot possibly be in the first flight of etchers and engravers. The honours bestowed upon Mantegna and Dürer, upon Schöngauer and Lukas of Leyden, upon Aldegrevier and the Behams, upon Rembrandt, Claude, Vandyke, Turner, Méryon, and Whistler, can never in the nature of things be bestowed upon Vosterman. But he takes his place, or at the least may aspire to take his place, in that honourable line where Marc Antonio, the interpreter of Raphael, stands with our own masters of eighteenth century mezzotint—with Earlom, the interpreter of Hogarth, Claude, and Van Huseum, with McArdell, the interpreter of Reynolds. And, even there, though Vosterman's place of distinction may have been fairly won, it can scarcely be a place of equality with those engravers whom I have just now mentioned; for the method of Vosterman, with all his skill and

labour, did not suggest Rubens as well, for instance, as that of Marc Antonio suggested Raphael. The line of Marc Antonio, it is true, left something unsaid, but at least it said nothing but that which was accurate—work the most economical on the part of the engraver did manage to suggest Raphael's contours, expression, spirit, as well, of course, as his composition. Now, Vosterman's burin work, in which pure line is so often lost—in which it is indeed rarely sought to be preserved—yet loses this line without much compensating gain in "colour" and tonality. Rubens's colour, Rubens's texture, is not, as far as I can see, either reached, approached, or even frequently hinted at, by prints which are yet remarkable for spirit and for care. Mezzotint would in reality have been the medium in which to render Rubens—that or such etching as has been practised by Unger or by Waltner. And, in saying this, I have already answered, by anticipation, any possible query as to why one cannot hold Vosterman to have been quite the equal of those great masters of mezzotint who translated so much of the work of our best English painters. Mezzotint, be it remembered, is more suggestive than anything else of a painter's touch, of a painter's brush-work, and of the gradations of light, shade, and colour which have made, in all probability, so much of the charm of the original canvas. But one admits, of course, that where firmness of modelling is the thing to be mainly valued and preserved, line engraving—it may be even the intentionally broken and obscured line of Vosterman and his contemporaries—is the medium that is desirable. Thus, to consider the matter in the concrete—to take particular instances—while one would choose mezzotint as the medium through which to receive Titian or Etty, one would choose line engraving as the medium through which to receive Holbein or Ingres.

So much for general considerations—it was well perhaps to try to make some of these things clear, both for one's self and for one's readers, before speaking in even the briefest detail of Vosterman's life and of the extent of his labour.

The birthplace of the engraver is not known to this day, and it is but comparatively lately that chroniclers of his fortunes have been able, in assigning the year in which his birth took place, to come within measurable distance of accuracy. He was born, it seems, in 1595 or 1596—M. Hymans gives the earlier of the two dates, but adds that Vosterman in 1636 declared himself forty, which would point more probably to the later of the two being the correct one. Though we do not know where Vosterman was born, we know that it was not in the place wherein he chiefly practised his art, for we find him in his young manhood claiming to be admitted to the privileges of Antwerp citizenship. Soon afterwards he became a member of the Guild of St. Luke, and he seems to have insisted particularly on receiving the letters patent of a dealer. In this matter he resembled many men of his own period, and resembled yet more the men of the eighteenth century, very many of whom, at all

events with us in England, were at once engravers and printsellers. Vosterman was still young when he began to be engaged on the plates after Rubens. His success with them was tolerably prompt, but his work upon them was not continued very long; for in 1622 the painter is found declaring that the engraving of his pictures is interrupted by reason of the "*trouble intellectuel*" of his engraver. In other words, Vosterman had, for the time being, lost his reason—a matter of which Mariette takes account by mentioning, *à propos* of "The Fall of the Rebel Angels," that Rubens had exercised the greatest care in directing the method of the engraver, and that this poor man had applied himself so unremittingly to the task that his mind had thereby become weakened. Vosterman seems, thereupon, to have considered Rubens as an active enemy, and to have conducted himself towards him not without a measure of violence. The engraver, in course of time, regained his mental balance, and—work to some extent failing him in Antwerp—he proceeded, as ample records show us, to England, where Lord Arundel was among his patrons, and where he stayed a considerable time. It is believed that he passed through Paris on the way to these shores; but this is not certainly known. What is known is, that after a very prolonged absence he returned to Antwerp, took up his work again there to some extent, was for a while at least of such a position that his portrait was engraved by Hollar (a man, it is true, who, like Vosterman, experienced the reverses of fortune); then fell into quite dire poverty, and, having witnessed the death of his son—an artist like himself, if of lesser gifts—died, tended indeed affectionately by his daughter, but the recipient of the not too lavish charities of his guild.

It was extremely natural that a person holding one of the most important of official positions in the world of art, in the country of Rubens and of his engravers, should have selected that quite remarkable engraver, Vosterman, as the theme of what must certainly be called a treatise as well as a catalogue. And it is most creditable to M. Hymans that he has executed his task with a rare and satisfactory completeness. Nothing more about Vosterman remains, or can remain, to be said. The collector and the historical student of art are alike provided for. Yet, as I may have implied already, I do not anticipate, so far as England is concerned, any great revival of enthusiasm over the subject of M. Hymans's monograph. Even we, however, with our many and reasonable inducements to study art in others of its developments than that of the Antwerp school of engravers, must be thankful from time to time to have access to a volume of authority upon one of the most accomplished members of a group which formed at least a connecting link between the earlier Italian engraving and that engraving which in the eighteenth century is beheld in England in the achievements of Basire and Woollett, and in France in the productions of Laurent Cars and Tardieu, of Massard and Philippe Le Bas.

FREDERICK WEDMORE.

THE NEW ASSOCIATES OF THE ROYAL ACADEMY.

VERY seldom has the Royal Academy to elect three Associates at a sitting. It did so last Tuesday, and, on the whole, with judgment. Mr. G. Frampton's claim—though by no means inadequate—was perhaps one which was not very pressing at the moment. Only the other day we recorded that he had been selected as the sculptor of the new statues to be placed round the spire of St. Mary's Church at Oxford, and also as the designer of the Winchester quingentenary medal. Mr. Frank Bramley had clearly established a right to prompt election, not so much by last year's work, with its laudable enough intention to reconcile artistic aim with homely observation of life, as by the yet earlier successes of "Hopeless Dawn," and of that picture which almost immediately followed it and which represented, so to say, a human derelict—a Spanish woman washed up by tempest on a strange shore, and coming to herself as the centre of wondering fisher-folk in a Cornish cottage. The third choice—or, rather, we have no doubt, the first of the three—fell upon Mr. John Sargent, who could never in fairness have been passed over by a body whose business it is to take account of brilliant technique and of the presence of a virtuoso. Mr. Sargent has in his time exhibited canvases which to the wisest and most comprehensive criticism have seemed harsh, garish, and offensive, if, like the portrait of Mr. Robert Louis Stevenson, they were not actually funny. But these are the exceptions; and though Mr. Sargent is not at all a faultless colourist, and is regarded as the ideal painter only by those whose conception of the ideal does not rise above what is clever, he is a highly trained and remarkable draughtsman, a keen and somewhat original observer, and a painter whose brush-work is of absolutely extraordinary deftness. The influences which, as we suppose, have most inspired him, outside that of his admitted master, M. Carolus Duran, are the influences of Velasquez, of Franz Hals, and of Mr. Whistler. Even where he has not been altogether satisfactory, Mr. Sargent has never failed to be vivacious and interesting. We have ever been among those who have enjoyed his talent. It is well—and was indeed inevitable—that he should belong to the Academy.

OBITUARY.

WE have to record the death of Mr. Clark Stanton, R.S.A., which occurred at Edinburgh on January 8. Born at Birmingham in 1832, he was educated there at the King Edward School and the Art School; and he began his artistic career as a designer and modeller for Messrs. Elkington. While working for this firm, he designed many figure and decorative subjects, to be carried out in metal; among the rest a silver table, which was presented to the Queen by the Prince Consort. While still young, he studied for a time in Florence; and during this period he received sittings from Garibaldi, of whom he executed a bust. On his return, about 1855, he settled in Edinburgh; and in 1855 began to exhibit at the Royal Scottish Academy, showing ten works, including his busts of Profs. Dick and Laycock, and a fine statue, titled "The Ivy Wreath," executed for Messrs. Elkington. During his earlier days he executed many illustrations for the Edinburgh publishers; and to the end of his life he combined the practice of graphic with that of plastic art, and worked skilfully in both water-colours and oils, though chiefly known as a painter by his work in the former medium. In 1864 he designed the Caledonian Challenge Shield, the chief volunteer prize at

the Edinburgh Rifle meetings. One of his best works in the round is "The Strayed Reveller," dating from 1861. He also executed several groups at the base of the Prince Consort Memorial, several of the statuettes on the Scott Monument, and some of the figure-subjects in relief on the panels of the Duke of Buccleuch's monument—all in Edinburgh. His works are distinguished by much grace, sweetness, and dexterity; but he had never the opportunity of executing any single work of sufficient importance to secure very extended and abiding fame. Personally, Mr. Stanton was one of the gentlest, most modest and lovable of men, but of a singularly retiring disposition. He was elected an associate of the Royal Scottish Academy in 1882, and a full member in 1885. Since 1881 he had been curator of the Life School, a position in which his winning personal qualities greatly endeared him to the students under his charge.

NOTES ON ART AND ARCHAEOLOGY.

THE exhibitions to open next week include: the first public exhibition, by Mr. Harry Quilter, of pictures, sketches, and studies, at the Dudley Gallery, Piccadilly; and two collections at the Dowdeswell Galleries, New Bond-street—of marine pictures and studies in oil, by Mr. Edwin Hayes, painted on the coasts of England, Holland, Italy, and Spain; and of drawings in water-colour, by Mr. Claude Hayes, representing scenes in Essex, Berkshire, and Surrey.

THE following have been elected associates of the Royal Society of Painter-Etchers:—Prof. Le Gros and Messrs. F. Boberg, G. W. Eve, A. Hartley, H. Macbeth-Raeburn, H. C. Massey, W. Monk, C. M. Pott, and E. Stamp.

MR. W. FRANK CALDERON proposes to open, in April, a school of animal painting in Baker-street, provided that he receives the names of a sufficient number of pupils. Among those who have promised him their support are Messrs. Briton Rivière, H. W. B. Davis, and Heywood Hardy.

THE will of the late Lady Eastlake contains the following legacies:—A bust of her husband (Sir Charles Eastlake), by Gibson, and an unfinished portrait of Lady Calcott, by Sir T. Lawrence, are bequeathed to the National Portrait Gallery; a picture by Sir Charles Eastlake, entitled "Ippolita Forelli," is bequeathed to the National Gallery; and the sum of £100 to the Artists' General Benevolent Institution.

THE large collection of Japanese art in the South Kensington Museum has been rendered more available to students by the publication of a catalogue of the illustrated books and prints. It has been compiled by Mr. Edward F. Strange, from translations furnished by Mr. G. Kowaki. The principal system of classification is according to subjects; but details are given of the varied contents of the albums of xylographic prints in colour, and there is also a copious index of artists' names. A second part will deal with the original drawings, photographs, and books relating to Japanese art.

THE last number of the *American Journal of Archaeology* (Kegan Paul & Co.) is of less interest than usual. Prof. Allan Marquand, of Princeton, gives a further report of his visit to Italy in search of unidentified works of Luca della Robbia. He here deals with certain terracotta medallions on the outside of Or San Michele at Florence, one of which (now published for the first time) he claims to have proved to be the latest dated work of the artist; and with the altar-pieces and other decorative work in the little-known Tuscan town of Impruneta. Prof. A. C. Merriam, of Columbia College, discusses a series of Cypriot heads in the Metropolitan Museum of New

York, tracing Egyptian influence, as shown in the arrangement of the hair, by comparison with a statuette of Apollo from Naukratis. Mr. T. G. Pinches, of the British Museum, describes a Babylonian tablet, dated 539 B.C., which is interesting as showing the figure of a humped ox, referred to in the inscription on the other side of it. Mr. W. C. Poland, of the American School at Athens, writes about a sepulchral inscription of the early part of the fourth century, recording that Euthylla dedicates it on the grave of her friend, Biote; and further details are given about the excavation of the Heraeum at Argos. Finally, we may mention a letter by Mr. William Mercer about Montefalcone in Umbria, and its painter, Francesco Melanzio, a pupil of Perugino.

THE STAGE.

MR. SYDNEY GRUNDY is one of the very few contemporary writers for the stage who can reasonably claim that their work is possessed of such literary quality as would in any way hold its own were it to be devoted to novel, or short story, or first-rate newspaper article, instead of to plays. And it is this literary quality—this and the presentation of certain amusing types—that distinguishes and gives some value to his new piece, "An Old Jew," at the Garrick. Otherwise the piece is not, perhaps, altogether one of Mr. Grundy's strongest. The story—not a thing we are wont to be very exacting about—is somewhat too slow in developing; nor, however much "truth" may be "stranger than fiction," can we be reconciled to its lifelikeness. Mr. John Hare, who, in his own art, is one of the neatest of *genre* painters, here plays a very leading part—that of the "old Jew" himself. A part so important must needs have variety; and we prefer Mr. Hare in those passages in which he is called upon to display his powers of dainty observation, and his finish of performance as a light comedian. Less convincing is he in those passages which call upon the actor for pathetic expression. In a part of unusual importance, Mr. Gilbert Hare—the son of the popular manager—is a little over-weighted. Mr. Anson exhibits his own forcible style with peculiar success. Mrs. Theodore Wright has, as we have before had occasion to recognise, a somewhat impressive personality, hitherto displayed chiefly in that limited artistic effect which is known as "suppressed emotion." Miss Kate Rorke is rarely without spontaneity and feeling, and, one may say, never without charm. So the piece is, on the whole, well acted.

ADMIRABLE as was the Viola of Miss Ellen Terry, eight or nine years ago, at the Lyceum, the Viola of Miss Kate Terry, presented fully a quarter of a century ago, at the Olympic, was, we consider, the best Viola whom the middle-aged playgoer has seen. The Viola of Miss Ada Rehan, just proffered us at Daly's, is entitled to respect: nay, more than that, notwithstanding certain notable and even inexplicable mistakes of method, it is worthy of recognition as a sometimes impressive effort of art, and as, of course, the expression of a gifted, and to some extent, varied nature. The piece generally is well enough played, and will doubtless sufficiently serve its purpose, though we could wish that the text were treated with something of the respect which we have claimed for the leading actress. A really long run is somehow seldom accorded to "Twelfth Night;" we may almost say never. And it has been interestingly pointed out that the occasion for the piece's revival has generally been the desire of an important actress to appear as Viola, or even sometimes of an important actor to appear as Malvolio,

Sir Toby Belch, or Sir Andrew Aguecheek. We are surprised at the circumstance. For though several characters are fairly attractive to the comedian in "Twelfth Night," no one character dominates. From a purely stage point of view, the play has certainly its defects.

THE Sunday Popular Debates at the Opera Comique, under the direction of Mr. J. T. Grein, will be inaugurated on Sunday next, January 14, at 8 o'clock p.m., by Mr. Sergius Stepniak, with a lecture on "The Russian Drama." Mr. W. Archer will occupy the chair.

MUSIC.

MUSICAL PUBLICATIONS.

Old English Popular Music. By William Chappell. In 2 vols. (Macmillans.)

It is now nearly sixty years since the late William Chappell began to collect materials for a work on Old English music, which appeared in 1840, and was republished in 1855 and again in 1859. In the present edition important changes have been made: many of the ballads since printed in the "Roxburghe" collection and other similar publications have been reduced to one or two stanzas, and more attention has been concentrated upon the music, rightly described as "the most important element of the work." With regard to the music, the reasons for various changes which have been made are set out in the preface.

There is no doubt that, in putting modern signatures to tunes written in old modes, and in adding accompaniments with modern harmonies, the late Sir G. Macfarren went too far; and yet we cannot but feel that he was right in attempting to establish a difference between the music of the church and that of the people. The conquest of Spain by the Arabs and the wars of the Crusades—not to speak of other influences—familiarised the West with a tonality which first modified, and finally overthrew, the ecclesiastical scales. Herr Emil Naumann and Mr. J. F. Rowbotham, in their *Histories of Music*, state that the minstrels and troubadours were among the first to introduce life into the formal church modes, which bore but little resemblance to the Greek modes out of which they were, after a fashion, evolved. The *Tonus Peregrinus* and the *Musica Ficta* of the middle ages show the strong influence from without on the Church, which in music, as in other matters, never led, but always followed public opinion. Many of the old popular tunes were noted down by ecclesiastical, or skilled musicians, but probably transcribed—i.e., presented, not as sung by the people, but in the tonality ordained by the priests. Mr. Wooldridge says:

"The popular treatment of them [i.e., of the ecclesiastical modes] differed in no essential respect from the ecclesiastical; and the nameless authors of the ballad tunes, for anything their work shows to the contrary, might well have been the very men whom we know and honour as composers for the Church."

With the latter part of the sentence we agree; "Sumer is icumen in," the earliest example in our book, was written down by John Fornsete, a monk of Reading in the thirteenth century; and again of the old song of Agincourt it is remarked:—"Whether in this song of Agincourt we have another example of a popular melody embellished and added to by a scholastic composer, it is impossible to say." But if these scholastic composers embellished and made additions to popular melodies, surely it is possible that they may also have removed certain accidentals which savoured too much of the secular. The priests cannot have been well disposed towards the minstrels, for the people, then as now, loved amusement better than

instruction; and the following from the books of the Stationers Company (1560):—"Item, payd to the preacher, 6s. 2d.; Item, payd to the minstrell, 12s."—represents fairly well the respective value attached to their services. In connexion with this matter the remarks on "Walsingham," vol. i., p. 69, may be read with advantage; also footnote to p. 81. Or, on the other hand, it may have been the general practice to write in the ecclesiastical modes, and for the people, in singing, to make chromatic alterations, according to instinct, or, more probably, according to tradition. It is only since the beginning of this century that written music represents actually what was intended by the composer. Sir G. Macfarren went too far in modernising; but to read the mere letter of old music is also, in the opposite direction, a fault, though one less misleading. The past cannot be restored; but to the old text, as given in the present edition, anyone, according to knowledge of the past, or fancy, can add what he pleases.

Then, again, there is the question of accompaniment to the old tunes which, originally, had none. Mr. Wooldridge rightly concluded that modern harmony would not suit old melody, and has therefore excluded many of Sir G. Macfarren's settings. With regard to the very early tunes, Mr. Wooldridge has arranged accompaniments "according to the practice of the English musicians of the latter half of the sixteenth century," feeling that "to present old melody without accompaniment is to expose it to the risk of being misunderstood by the modern hearer." To this no objection can be taken, since the original melodies remain untouched. Late accompaniments, with one exception, have been arranged for pianoforte, while of the settings for virginals, fourteen have been given in their original form.

But we must now give a very brief description of the contents of the two volumes. First we have old popular music from the thirteenth to the sixteenth century, with interesting descriptions of the minstrels, "Fydelers, sytolers, and trompeters." Then comes the period of the earlier ballads, of the harp, lute, and virginals. How the ladies of that day passed their time is told in the following lines:

"This is all that women do,
Sit and answer them that woo;
Deck themselves in new attire,
To entangle fresh desire;
After dinner sing and play,
Or, dancing, pass the time away."

One of the most striking ballads is "O Death, rock me asleep"; the independent lute accompaniment, given in piano score, is of special interest. The next part is devoted to dance tunes; and "The Crooke," a very early instance of the musical form known as "Air and Variations," deserves the attention of students.

The second volume includes songs, ballads, and dance tunes down to the eighteenth century. Space will only allow us to notice one tune, Arne's "Rule Britannia." Regarding this, it is stated that, though printed at the end of the masque of "The Judgment of Paris," it was composed for the masque of "Alfred." It might have been mentioned also that there are differences in the two versions.

Old English Popular Music is not only a work of great interest, but of permanent value. The importance of national music is every day becoming more and more recognised, and this noble collection will be welcomed not only by scholars, but by musicians who know how important a part England has played in the development of the art of music.

J. S. SHEDLOCK.

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